

No. 6 December 1981 50p

# KERRANG!

METAL

MAYHEM

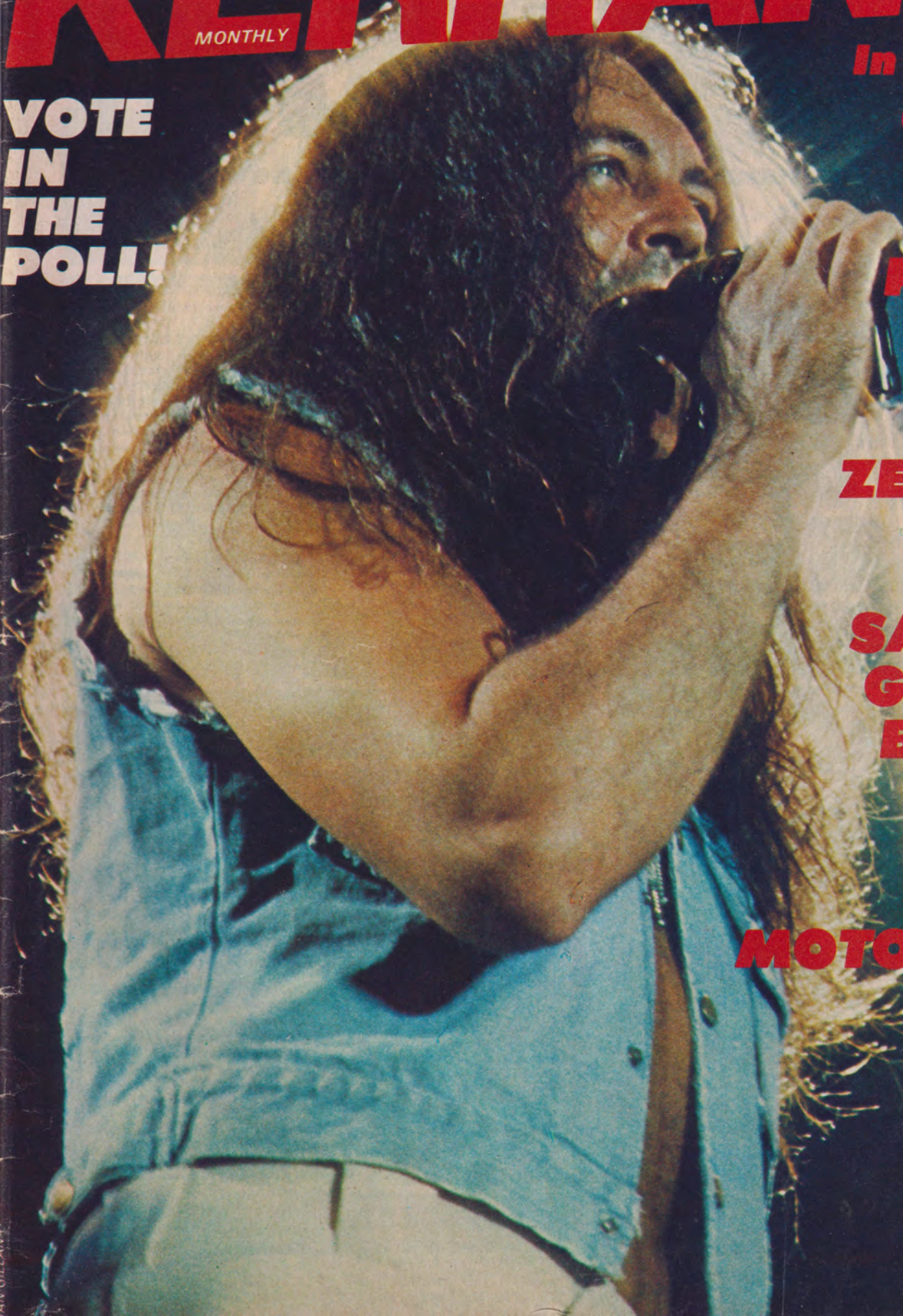
MONTHLY

**VOTE  
IN  
THE  
POLL!**

In colour . . .

**GILLAN!  
AC/DC!  
COZY  
POWELL!  
JUDAS  
PRIEST!  
LED  
ZEPPELIN!  
STATUS  
QUO!  
SAMSON!  
GRAHAM  
BONNET!  
KISS!  
BOB  
SEGER!  
MOTORHEAD!**

**Triumph!  
Heart!  
Ozzy  
Osbourne!  
Win 25  
Gillan  
LPs!**





# MAYHEM!

## Sylvie Simmons brings you the US HM news

**DIRTY CALLS DONE DIRT CHEAP:** A nice couple in Libertyville, Illinois (somewhere in the middle of America) have taken **AC/DC** to court. Norman and Marilyn White are demanding over 125,000 pounds in damages from the band, and a rewrite of 'Dirty Deeds Done Dirt Cheap' which they reckon is the cause of hundreds of "lewd, suggestive and threatening phone calls" from fans who found their number in the song.

Over to AC/DC's management,

who reckon the numbers in the song have to do with a physical act a little more exciting than sticking your digit in a telephone dial. Broken down into twos, the 'phone number' becomes 36, 24, 36. Angus's favourite. Norman and Marilyn wouldn't say exactly what some of the two million Americans who've bought the album so far have been lewdly suggesting...

**PORN TO BE WILD:** the first-ever *Van Halen* blue movie has been made, and **David Lee Roth** only managed to get a directing job. Shame! David returned to the hotel in Detroit at five in the

morning to find around 20 people cheering and applauding one girl "and she's doing up every single guy in every way imaginable," he told "OUI" skin magazine.

Ever the gentleman, Roth left the room. He came back with a video camera, complete with sound. "Everything possible sexually is going on around us. We plug the stereo into the camera. Then we take turns taking Polaroids of the crew members holding up the lights and so on so the camera could catch everything." Background music was supplied by the sweet DLR vocal chords crooning 'Feelings' and 'Strangers In The Night'.

The cost of the film (minus expenses for drink etc): \$1,500. "We had to pay the hotel to clean up the room the next day." Seems the energetic young lady went on to greater things: "she ended up marrying one of the guys in the crew and they've lived happily ever after."

**HAVING MY BABY:** Talking of skins, **Carmin Apice** has upped and left **Rod Stewart** to form his own tougher-rock band. His replacement: **Tony Brock** of the now-defunct **Babys**. And **Blue Oyster Cult**, those cuddly little corruptors of American youth (ministers in Minnesota have been urging parents to chuck Junior's BOC albums on a communal bonfire) have given drummer **Albert Bouchard** the boot. Musical differences, cry the remaining Cultlets in unison. But we at *Kerrang!* hear tales of a woman pulling our Albie away from his band.

**SWEET AND DANDY:** How have the mighty fallen! Ex HM-er **Rex Smith**, he with the chin you could open bottles on, put on a pretty suit to walk **Rachel Sweet** down the aisle for a marriage made in heaven. The wedding was set up as part of a video to plug the couple's ever-popular duet single, 'Everlasting Love'.

**HANDS ACROSS THE WATER:** **Ozzy Osbourne** is slated to appear in Los Angeles on New Year's Eve with a brand-new million quid's worth of stage set. Which includes, wait for it, a sixty-foot long mechanical arm so he can touch the girls in the back row and perform massive peace-signs for the blind. The Oz's 'Diary Of A

Madman' was released over here on Halloween. There's also strange rumours of the climax of Ozzy's new show where he disappears through the hand and gets blown up, spraying chopped liver over the audience.

**A BREAST OF THE TIMES:** "It's one of the only real rock bands of the eighties," cried producer **Dan Hartman**, and there wasn't even a gun at his head. "I think they will be the new **Jimi Hendrix** and **Queen** of the eighties." And who could he be gushing so lovingly about than the adorable **Plasmatics**, whose 'Metal Priestess' mini-album has just been released by Stiff Records in the States.

**BITE THE DUST BUT DON'T DRINK THE WATER:** **Queen** have safely completed the second 'Gluttons For Punishment' leg of a tour of South America, a place where they show their affection for the rare bands that blow into town by chucking tequila bottles at them. Though **Freddie** and co demanded paper cups in the stadiums (come on, how can you put a worm at the bottom of a paper cup!) no-one seemed that bothered — except the Queen crew members who were slightly injured by flying glass. **Roger Taylor** and **John Deacon** are obviously made of stronger stuff — hit a couple of times, but barely even bruised.

**GRINGO STARS:** Getting a bit crowded south of the border, where **Kiss** just went for a five-day promotional tour of Mexico and beyond. Fifty hard-to-ignore Kiss billboards went up on top of office buildings and at busy intersections in Mexico City, and radio stations played enough Kiss stuff (pretty much all of their albums go at least gold down below) which was enough to make the Latin Americans cream their Genes. The band's checking out the territory for a tour there next year, spurred on when they were recently voted Latin America's number one rock band.

**MELLOW METAL:** So this is what happens when you hang around with 'HM' star **Stevie Nicks!** **Tom**

**Continued page 4**





# MOB RULES

# BLACK SABBATH

NEW ALBUM

AVAILABLE ON RECORD CAT. N° 6302 119 ALSO ON CASSETTE CAT. N° 7144 119





**Ted Nugent for Christmas**

## MAYHEM!

From page 2

Petty's next album will be "much more aggressive", he told America's Hit Parader magazine. "I think I got the mellowness out of my system. I think if I went into the studio tomorrow I might make a *heavy metal* album." HM, Petty reckons, "is very exciting music, and I think more can be done with the form than is being done currently." Don't hold your breath; they don't plan to go near a studio for at least another six months.

**TEDDY FOR CHRISTMAS:** For girls and guys (well there may be some) who'd like to get **Ted Nugent** into their stockings, be warned that a fine work of art by the name of 'Ted Nugent's Greatest Gonzos' will be out in time for Santa. Meanwhile the Nuge has been turning down offers left and right to do bit parts on American TV shows. 'The Dukes Of Hazzard' and 'The Love Boat' are just two of the family faves that Nuge has nixed, because "they want me to play a rock and roller the way they see a rock and roller." But the famous mug has been opening and closing (mostly opening) on several chat-shows.

**CORNY:** **Grand Funk Railroad** are back after a five year break with an album, 'Grand Funk Lives', recorded in a Los Angeles studio where the **Sabs** were making an album next door. Not ones to hang about, Grand Funk are already out

on the road, touring just about every night in some strange spot of America. Which makes a nice change from what they were doing before. Especially **Mark Farner**, who was up with the lark every day running a farm, sowing wild oats, that kind of thing. Good practice all things considered.

**OUT AND ABOUT:** **Trevor Rabin** is back in Los Angeles after a visit to London. He's putting the finishing touches to his first album for Geffen Records, and picking the final members for a touring band, who'll be off to England soon afterwards. Meanwhile, so he doesn't forget what a show looks like, he's been checking out the local clubs. We spotted him raving away at **Sparks'** concert at the Whisky A GoGo.

**SELF-SERVICE:** Over in New York, axeman **Rick Derringer** starred in a benefit concert. For himself. Someone tealeafed over 50,000 quid's worth of his guitars and equipment, and without them he's got nothing. Several of his celebrated friends helped him out, including **Ian Hunter** (who's been busy otherwise getting **Mott The Hoople** back together for a one-off reunion album) and **Bebe Buell**, the woman who knows things about **Rod Stewart**, **Todd Rundgren** and **Stiv Bators** that we'd really rather not go into!

**T FOR TWELVE THOUSAND:** People who've got nothing better to do all day have figured out that the average concertgoer at **Iron Maiden's** last American tour spent a dollar per person (around 50p) on Iron Maiden T-shirts. At the

Long Beach show alone (where they opened for **UFO**) they pocketed over twelve thousand pounds in shirt sales. And making the most of their success, Capitol Records have released their first mini-album, containing live tracks the band recorded last May in Japan. It's called, what else, 'Maiden Japan'.

**ALLERGIC TO CATS:** Popping into Los Angeles on his way back from a couple of dates in Hawaii (hard life in rock and roll!) **Ritchie Blackmore** spotted three rockabilly boys doing interviews by the hotel pool. "Who are they?" he asked us. **Stray Cats**, we said, because that's indeed who it was. Who are the Stray Cats, asked Ritchie. Watching this obvious rockstar type looking at them, the Stray Cats asked, who's that? Ritchie B they were told. Who's Ritchie Blackmore, they shrugged. Oh well...

**WATER WAY TO GO:** A 15-year-old Olympic hopeful has revealed how she copes with the boredom of swimming 25,000 yards a day to practice for the Big Moment. She sings! And what, tell us, does she sing? **REO Speedwagon** and **Foreigner** tunes. Should be good for the crawl...!



**Ritchie Blackmore:**  
"who are they?"



# TYGERS OF PAN TANG

## CRAZY NIGHTS

*'...Tight, brilliant  
and full of power'*  
SOUNDS

**NEW ALBUM**  
MCA 755

**FIRST 20,000 COPIES  
INCLUDE 12" SINGLE  
FEATURING  
TWO COMPLETELY  
NEW TRACKS**

**'SLIP AWAY' 'THE STORMLANDS'**  
MCF 3123

**INCLUDES THE SINGLE  
LOVE DON'T STAY**

AVAILABLE ON CASSETTE

**MCA RECORDS**

Great Pultney Street, London W1 3W



# **KERRANG!**

## **READERS POLL**

Here's your chance to vote for your favourite Kerrangers! of the year.

**BAND**

**MALE SINGER**

**FEMALE SINGER**

**NEW BAND/ACT**

**ALBUM**

**SINGLE/EP**

**GUITARIST**

**KEYBOARD**

**BASSIST**

**DRUMMER**

**TIGHT TROUSERS  
(MALE)**

**TIGHT TROUSERS  
(FEMALE)**

**DJ**

**TV SHOW**

**BORE**

**NAME**

**ADDRESS**

Cut out this page and send it by mid-December to: Kerrang! Poll, 40 Long Acre, London, WC2 9JT.



# JUDAS PRIEST TOOK ON THE WORLD... AND WON.

They left 'em reeling round the world,  
and now Judas Priest storm back into the U.K.

## November

Sat 7/Sun 8	Manchester, Apollo
Mon 9	Leicester, De Montfort Hall
Tue 10	Bristol, Colston Hall
Wed 11	Cardiff, Sophia Gardens
Thur 12/Fri 13	Birmingham, Odeon Theatre
Sun 15	Glasgow, Apollo Theatre
Mon 16/Tue 17	Newcastle, City Hall
Wed 18/Thur 19	Sheffield, City Hall
Fri 20	Crawley, Leisure Centre
Sat 21/Sun 22	London, Hammersmith Odeon
Mon 23	Southampton, Gaumont Theatre
Tue 24	Poole, Wessex Hall

Tickets are going fast. Have you got yours?  
Yes or no, take a tip. Shut yourself in your room ...  
close all the windows ... screw the stereo up to max  
and unleash the Priest on record.  
Ain't nothing quite like it.

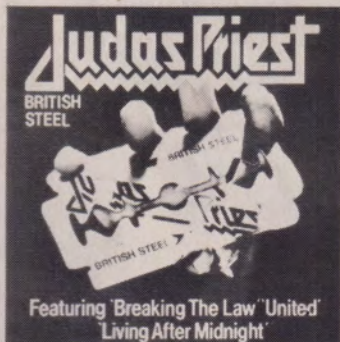
**Judas Priest**

**FREE**  
3 track EP with  
any Judas Priest  
album  
from  
*Virgin*

Offer subject to availability.



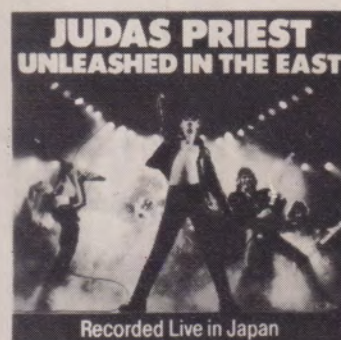
Featuring 'Hot Rockin'' 'Don't Go'  
**Point of Entry**  
CBS 84834 40/84834



Featuring 'Breaking The Law' 'United'  
'Living After Midnight'  
**British Steel**  
CBS 84160 40/84160



Featuring 'Exciter' 'Better By You,  
Better Than Me'  
**Stained Class**  
available on NICE PRICE  
32075 40/32075



Recorded Live in Japan  
**Unleashed In The East**  
CBS 83852 40/83852



Featuring 'Take On The World'  
'Hell Bent For Leather' 'Evening Star'  
**Killing Machine**  
CBS 83135 40/83135



Featuring 'Sinner' 'Diamonds And Rust'  
'Starbreaker'  
**Sin After Sin**  
available on NICE PRICE  
32005 40/32005







# GILLAN





# CAPTAIN GILLAN



By D. W. Charles

DID you ever shake in your shoes in Sheffield? Ian did.

It wasn't the famously ferocious Sheffield crowd that put the fear of God up the Ambassador either. Ol' Ian has played more gigs in his time than your average band has had hot motorway meals and strutted his stuff across more countries than there are pages in the atlas. There isn't an audience in the world has Mr Gillan on the run.

But at Sheffield City hall he was well worried, believe me.

He kept forgetting his words, you see. After all that last minute boning up in the car en route to the gig he still kept forgetting his words. And that didn't do a lot for his confidence.

Okay, so what do the words matter, you may wonder. After all, it's only good old heavy rock he's singing. As long as he moans and howls in the right places who's going to notice the difference? Could be nobody. Except Ian Gillan himself and he sets incredibly high standards. Not to deliver up your best is tantamount to

treason in Gillan's book and men have been hung, drawn and quartered for less.

Illness was his excuse, of course. Struck down by a mystery throat infection only days before what should be a record-breaking British tour — playing to an estimated 180,000 people over 43 nights — Ian Gillan nevertheless proved himself the supertrouper and rose from his bed to honour all his commitments. But the famous roar from those lungs of steel was reduced to little more than a croak and consequently, for the first four dates, it felt only fit enough to handle the familiar songs from the 'Future Shock' and 'Glory Road' albums, knocked together into a set that was basically a re-run of the Gillan band's hour of triumph at Reading earlier in the year.

Anything new would take some wrestling with and until Sheffield Ian simply wasn't up to it. And now that he finally was in the fighting mood the words kept flying out of his head. What a dodgy business.

There's no need to tell Kerrang! readers where Gillan's new songs come from. The latest album 'Double Trouble' of course. Already in the charts with a bullet this two-record set marks a new milestone on Ian Gillan's long, hard haul back to the top. Two sides are taken up with an atmospheric live recording of that emotional Saturday night at the Reading Festival, featuring all the numbers like 'No Laughing In Heaven', 'Trouble', 'Mutually Assured Destruction' and 'New Orleans' which have helped Gillan carve themselves a considerable niche in the British charts. But the other two sides are something of a departure for Ian Gillan. For the first time in a career that has stretched almost 15 years he went into the studio with a producer at the desk calling the final shots. And came out with a record that he hated!

"I couldn't stand it when I first heard it. Steve Smith (the producer) is an American, you see, and he really wasn't into

that edgy, abrasive, British sound I've always gone for. My first reaction was 'This doesn't sound like Gillan at all. It's much too full!' But I was wrong. There is a world of difference between recording the band how they play live, which is the way I've always done it, and getting that little bit of extra power which makes for a great record. And Steve certainly knew how to do it. The mood of the band is that we don't want to record again without him. He's a real professional."

Until you finally get to meet him and talk to him Ian Gillan looks like he's an imposing, even frightening figure. He stands well over six feet tall, is built like a lumberjack and sports a head of hair that would do the lions in Trafalgar Square proud. He looks like he could be well moody with a terrible temper — and once crossed that is probably the truth of the matter. It comes as quite a shock to find him privately a quietly-spoken, polite but firm Londoner who is obviously not too proud to

CONTINUED PAGE 12



RITCHIE  
BLACKMORE **picato**  
has always bought the only strings he'll play.



As used on the new Album and Cassette

## The Best Of RAINBOW

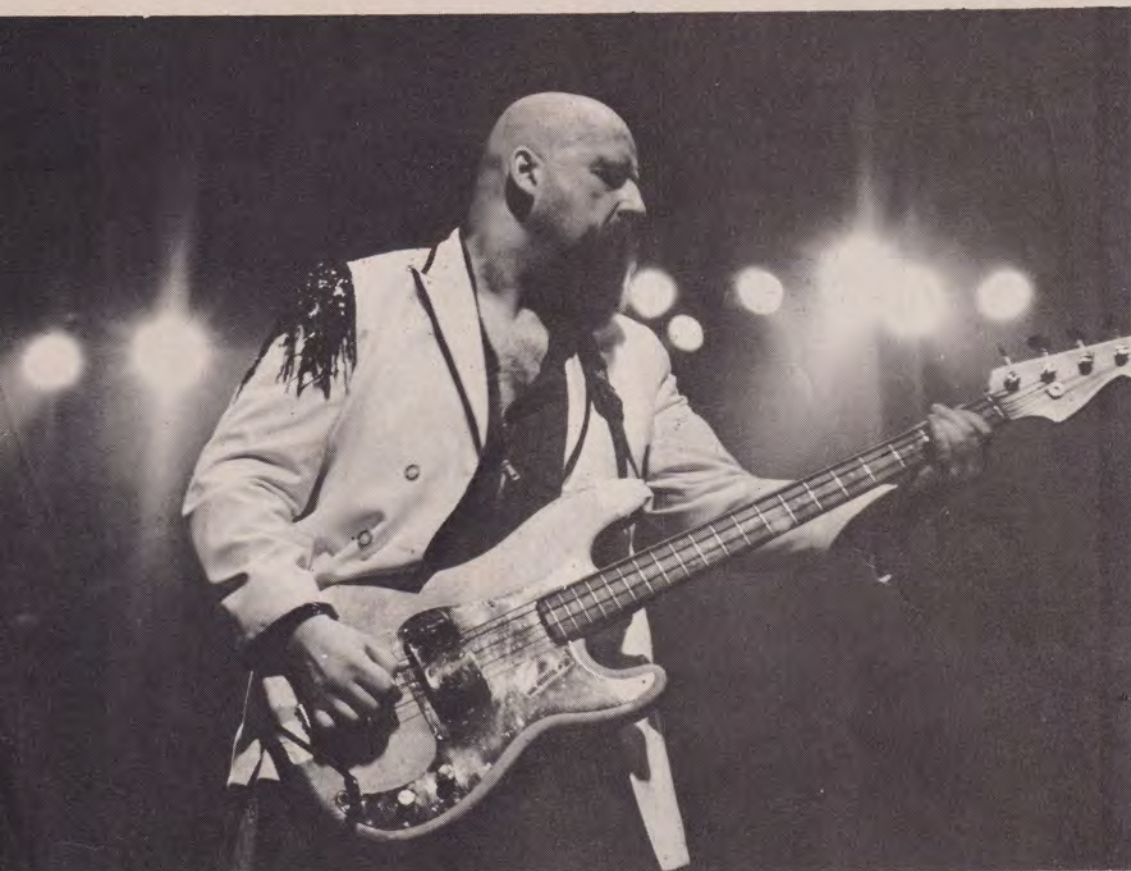
Remastered by ROGER GLOVER.



**Available from your dealer now.**

General Music Strings





**JOHN MCCOY: visual balance**

#### FROM PAGE 10

admit he can be wrong a time or two.

One of nature's gentlemen. And no superstar in a limousine either. Not only does he drive himself to all his gigs but he will happily stand for half an hour in the cold afterwards, chatting to his fans and finding out what they think. And then value their comments and advice more highly than what some journalist may say in print. It is just this honesty and integrity to which Ian Gillan must owe much of his popularity.

But there is another side to his character. That of the cool, level-headed professional. Which doesn't mean that he thinks money, money, money the whole time. But he does think business and at times that calls for him to be ruthless. Gillan is very much his flagship, you see, and in a storm the Captain has to take the wheel and elbow people out of the way who aren't pulling their weight. Whether they be in the crew, selling the T-shirts or, God forbid, in the band. Like Bernie Torme was. But is no more.

"There has to be a certain pace to what you're doing. It has to be flat out or nothing. As soon as people start cracking up and failing to deliver then the band stops

delivering. That was why I left Deep Purple and why Bernie Torme is no longer in Gillan. I don't really want to talk about him except to say that he's a great guitarist and a great guy and we all wish him the best of luck. I want to wait until the wounds are healed before I discuss it in public. All I can say is that he started thinking along different lines to the rest of us and started to make decisions that called our reliability into question.

"If you're a band that works as hard as we do, and relies on hard work like we do, then it's obvious you can't have that happen to you. Anyway we've got Janick in now and he's shaping up really well. He's a great dream merchant from Hartlepool. Only his father is Polish but his mother certainly isn't."

Nor is his guitar playing. Young Janick Gers has slotted in perfectly beside big John McCoy, Colin Town and Mick Underwood in the Gillan line-up. At Sheffield he was playing long and loud, juggling with feedback in a way that was frequently awe-inspiring. Where Bernie Torme was obviously inspired by the late great Jimi Hendrix, Janick seems to lean more in the direction of Ted Nugent, punching out the powerchords and the riffs with a real

flourish and polishing off the difficult passages in the new epic 'Born To Kill' with expert ease. Ian Gillan was very impressed.

"'Born To Kill' is one of the most enjoyable things I've ever done on stage. It's also one of the most difficult and it has to be right or else you lose the sense of the song. It's got a really strong message which means a lot to me and a lot to the kids in the audience. Some of my songs are a little more satirical, you know. I like to provoke people with my titles so that they look a little closer into things.

"There's nothing I hate more than hearing people trot out yesterday's headlines as their own opinions. So a lot of the time I poke fun at them in my songs. But now and again I reach quite deeply into things that move me, upset me or anger me as well as singing about the dreams and fantasies, the cigarettes, whiskey and women.

"There are a lot of people who don't realise how much emotion there is in music like ours. You can call it heavy metal, or heavy rock, underground rock, progressive rock — use whatever label you like because it will have a new one tomorrow. One of my major criticisms of the new brand of heavy bands is that

they don't have any idea of dynamics and colour. They start loud and they get louder. They seem to think that all it's about is power and volume and speed and pose. And they forget the subtlety, the laughing and crying and quietness and humour and passion. It's very sad."

On one of his first dates ever with Deep Purple, Ritchie Blackmore shouted in Ian Gillan's ear and said 'Watch Out! I'm going to do everything I can to blow you off stage'. From that moment on Ian Gillan became a showman in the finest sense of the word.

At Sheffield he was immense. A giant with every eye rivetted on him, tossing his mane from side to side and treating the mike-stands like matchsticks. Across the stage the pumping bassman, big, bad 'n' bald John McCoy provided the visual balance. As Janick Gers whirled behind them in a dervish blur of red denim and flying curls, while Colin Towns' keyboards carved statues of sound and Mick Underwood's drums nailed the beat to the floor, these two big men whipped the crowd into a frenzy with all the skill of men who know the name of the game and aren't afraid to call it out.

Not that the sellout crowd needed any encouraging. Every Gillan chestnut was greeted with a roar of recognition: 'Unchain Your Brain', 'Bite The Bullet', 'Mutually Assured Destruction', 'Trouble', 'New Orleans' and more. Even the new songs like 'Hadely Bob Bop', 'I'll Rip Your Spine Out' and 'Born To Kill' were rapturously received as if they were old favourites.

Strangely there was little of the euphoria in the dressing room you might have expected from the stalls. Every last member of the band was disappointed by something or other that had happened out there under the lights. There was no sitting back and basking in the knowledge of a job well done. Ian Gillan was particularly critical of his own performance.

"But you know what the motto of this band is, don't you? The worst show we ever do is going to be a great show," he was towelling himself down and adjusting his famous red headband. "This one scraped by. But come and see us in a couple of gigs time and you won't believe the difference. I'll know all my words by then for a start."



RAINBOW. THE BEST OF RAINBOW.

RUSH. EXIT... STAGE LEFT.



ONLY 4.99.  
DOUBLE ALBUM.



ONLY 5.49.  
DOUBLE ALBUM.

LIMITED QUANTITIES AT THESE PRICES.



All offers subject to availability.

363 OXFORD ST. (NEXT TO BOND ST. TUBE) TEL: 629 1240. BEDFORD: SILVER ST. TEL: 211354. BIRMINGHAM: NEW ST. TEL: 643 7029. BRADFORD: CHEAPSIDE TEL: 28882. BRIGHTON: CHURCHILL SQUARE TEL: 29060. BRISTOL: BROADMEAD TEL: 297467. COVENTRY: HERTFORD ST. TEL: 21001. DERBY: ST. PETERS ST. TEL: 364700. EDINBURGH: ST. JAMES CENTRE TEL: 556 1236. ENFIELD: CHURCH ST. TEL: 363 0184. EXETER: GUILDHALL SHOPPING CENTRE TEL: 35804. GLASGOW: UNION ST. TEL: 221 1850. GLOUCESTER: KINGS WALK TEL: 32231. HOLLOWAY: HOLLOWAY RD. TEL: 607 1822. HULL: WHITEFRIARGATE TEL: 226160. LEEDS: TRINITY ST. TEL: 35598. LEICESTER: HAYMARKET CENTRE TEL: 537232. LEWISHAM: RIVERDALE TEL: 852 3449. LIVERPOOL: LORD ST. TEL: 708 8855. LUTON: ARNDALE CENTRE TEL: 35290. MANCHESTER: MARKET ST. TEL: 834 9920. NEWCASTLE: NORTHUMBERLAND ST. TEL: 27470. NORWICH: HAYMARKET TEL: 25490. NOTTINGHAM: BROADMARSH CENTRE TEL: 52841. NOTTINGHILL GATE: NOTTINGHILL GATE TEL: 2291476. PLYMOUTH: NEW GEORGE ST. TEL: 20067. PORTSMOUTH: COMMERCIAL RD. TEL: 29678. SOUTHAMPTON: BARGATE TEL: 32654. STRATFORD: BROADWAY TEL: 555 0312. STOCKTON: HIGH ST. TEL: 66174. SUNDERLAND: HIGH STREET WEST TEL: 41267. SUTTON: HIGH ST. TEL: 6420084. SWANSEA: THE QUADRANT CENTRE TEL: 462094. WOLVERHAMPTON: THE GALLERY, MANDER SQUARE TEL: 29978.



KERRRANNG!! The sweet sound of metal on metal as the big boy in red takes a running slam at the one in white and they hit head-on, helmets sparking. An American football team is on the hotel TV, and Rik Emmett is on the hotel sofa watching.

Rik Emmett is about the size of one of these hulk's arms. He used to be pretty nifty at the rugby-like game back when everyone was an eight-stone weakling, before they left him where he was and went on to become 6ft 6in and 28st American football heroes. But then there aren't too many 6ft 6in 28st guitar heroes around, and the packed crowd at the beachside Santa Monica Civic last night, headbangers every one of them, knew which side they were on.

"I used to go crazy onstage," Rik reckons. "I used to do a lot of running around and stuff. But this tour I've tried to gear down a little bit and concentrate a little more on presenting myself as a guitar player. I think it's important in the United States that you're not just a musician-artist but that you're also an entertainer-performer. But in the past, I think, I concentrated too much on theatre and wasn't enough of a musician. This tour I'm trying to be a little more the musician and a little bit less the gonzo dog rockband guy."

The Rik Emmett run may have been replaced by a studied onstage stroll, but the theatrics remain. A giant 'Triumph' sign sinking from the gods, flashing like an epileptic Christmas tree. Flashbins, fireworks, strobes, Roman Candles; if there's a spare inch anywhere, stick a lightbulb on it seems to be the Triumph way of thinking. "But," says Rik, "I think that's what a lot of the kids pay their money to see. I go and see a fair bit of rock shows and I like to think that though we use a lot of stuff that's not necessarily never been used by anyone before, it's the way we use it that makes it interesting. It's the way it sort of happens with the music. It's used as opposed to abused. I suppose a lot of people would say some of the stuff is overworked, but I like it. It's fun."

Fun to be blinded and shot at and drum and guitar soloed and smoked out, and this is just the first song?

"Look, we're here, we're in our 20s and 30s and it's easier for us to recognise it from that point of view. But I try to recall when I was 15 years old and I wanted to be physically challenged by rock and roll."

"You go and you drink until you're blind, and then you go there and you want things to blow off and you want guys to play the guitar till it falls to pieces. It's like there's an aspect of rock and roll that is very basic, very instinctual. You want to get pasted up against the wall and run over a couple of times. Even when you get to be old like the Stones or the Who, it's important that an aspect of what the band is is something that is nasty, that is vicious, that is physically challenging."



# HOT SHOT

**Sylvie Simmons talks to Triumph's Rik Emmett**

"In Triumph's case, instead of being a negative kind of thing where we're going out there and spitting on people and breaking things, we want to make it a positive, uplifting kind of thing. The lights and the flash and all the

stuff adds to that kind of environment. You may go 'jeez, please, my retina, give me a break,' but when you turn on that Triumph sign and it lights up the audience, the audience feel they're part of the show. They go

'hey, this is me! I'm part of this.' That's an important aspect of Triumph. You're part of the show; we need you to give us this feedback; we just set the chain in motion."

So is that what 'Allied Forces' is all about?

"Yes, partly. And the allegiance. The loyalty. Especially in England you see it. Kids in their leather jackets with the buttons and the crests and the shirts. It's like when you were 11 years old it was the Tottenham Hotspurs, and now you're 15 and it's AC/DC. They get behind something and there's that team spirit."

"I think that rock and roll music in this day and age is a lot more coagulant than, say, organised religion or something like that. Just something that brings them together and bonds them and gives them something that's communal; not really a worship level or anything."

Though I've seen more kids with Eddy faces or Flying Vs tattooed on their arms than I'm a Roman Catholic. "True; but if I went up there and said, 'listen, everyone has to give up drinking,' I think they'd say, 'why don't you f---k off.' I wouldn't dictate anything in any case, but I don't think we have that much power. The kids do it because they like it."

Talking of liking it, the band enjoyed their visits to England, but I gather they felt they got a less than fair deal from the press.

"I think the press tried to make it look like we hadn't done as well as we did. We got the same kind of reaction when we played shows there as you saw last night at Santa Monica. We played small halls on our first tour there, sold a lot of records, did well on the charts, and I think this album is doing phenomenally well there. So I think on a street level it's been really great."

"But the first time, you must remember we were touring a country we'd never toured before. And I think ultimately in England they don't like the same kind of show they like in America. They don't like you to go out there and do the Hollywood *rah-rah*, and Mike doing all that stuff getting the kids clapping."

"In England I perceive it to be 16-year-old males standing there, judging me on whether I was going to be the next guitar hero or not. Was I as good as Ritchie Blackmore? Were we as good as Iron Maiden? That sort of trip. It was too bad, people were not willing to accept Triumph on its own terms. I think people should give an entertainer that sort of opportunity. However, you live and learn. The last time when we were there and played the Heavy Metal Holocaust we just played a no-nonsense straight-ahead rock show and we went over fine, and everybody wrote nice things and talked about Rik Emmett is the new guitar hero. It's a question of catering. That's paying your dues."

"I'm enough of a professional musician that I know that you play what the people want and like. Though I have enough pride in my



own art and craft that I do the best job that I can, whether I'm playing a Jewish wedding or an outdoor festival for 25,000 headbangers. I'm out there to give everybody a good time and sell records and enjoy myself playing. I want success. I want acceptance. But I'm not out there to screw people, just to give them what they want."

So when was the last time you used to play in basement bands and everything — but professionally I played weddings and bar mitzvahs. I even played in a country and western band as back-up for three months, three nights a week. John Kirk and the Amberjacks, and I played 'Green Grass Of Home' and that stuff.

"I had schooling in guitar. I can play guitar on a level where you sit behind the music stand that says 'Lawrence Welk' on the front, or whatever, and read charts. It's not what I really enjoy; but I will do anything to earn a living with a guitar in my hands. That's the bottom line. I would much rather play guitar than paint houses or whatever."

The red team appears to be winning. Some hulk with meatslab shoulders just skidded across the field on his chinstrap and there's a bunch of jiggly cheerleaders jumping up and down waving their pompoms with the volume discreetly down. There were more girls at the Civic last night than I've seen at other Triumph concerts, and they seemed to be just as happy.

"I think," muses Rik, "that in the early stages, Triumph was superficially judged and recognised as being a very heavy metal band, and that's more or less how the band was marketed by the record company and that's

more or less how we built our base. Our albums were primarily HM, and that tends to be young teenage males."

"But we've been getting a lot of AOR airplay with this album on songs like 'Magic Power' and 'Fight The Good Fight,' and I think that kind of exposure attracts a wider audience, more females, because it's a little more accessible music than strictly heavy metal."

I was surprised, in fact, by the number of songs in the early part of the show that made you flutter your eyelashes and coo at the nearest headbanger. Some really nice sensitive stuff.

"That's a side of the band that's always existed," Rik insists, "but it's not a side that we've played up or a side that people have recognised. Critics generally take a look at the band and say, 'oh well, another heavy rock band, we'll lump them together with the NWOBHM and that sort of thing.' But there *is* sensitive music and there's been sensitive music on albums all the way. Only it didn't get the notoriety it's starting to get now. Which I guess is more a case of paying your dues than anything else."

The new album, 'Allied Forces' took 164 cases of beer, 13 26oz bottles of Scotch and 30 gallons of miscellaneous beverages to record. It also (if you're worried about the state of their livers) took around nine months, like all good children. Delivery date has been set for the beginning of '82, "but I think you put out an album when you feel you've done a decent job, and that was more or less our attitude: we're not going to put it out until it's ready. Having your own studio, of course, gives you the luxury of not worrying about how much things will cost."

Their studio, the Metalworks (what else) is up in Toronto,

Canada, and gives them free use of pinball machines, as well as the right to tear the walls down, literally, if they want to. On 'Allied Forces' they wanted to. They built a temporary wood wall, set up and tore down three different drum sets, and risked life and limb (okay so it was just a sprained wrist and one day Rik *will* be able to play the guitar again) getting a special explosion sound on the record by dropping an amplifier from eight feet in the air. Some of the songs had been half-readied on the first English tour. Rik was frantically writing more. There was no time off between touring and recording, until:

"It got to the point where everybody was bitching and chewing at each other. So we said listen, let's get a little more perspective here, I'm sick of your ugly face so give me a couple of weeks so I don't have to look at it."

Do bands literally get sick of the sight of each other night after night then?

"Yes. I'll tell you. We've been on tour since the beginning of August, but this stretch here I've been out for two and a half weeks and haven't been home. Usually we work it so I'm out for four or five days, then go home for two days."

And right now I am so sick, we've played these shows, we've had two days off, Mike went home to see his wife and Gil went home and I stayed here in LA to do interviews from nine in the morning till seven at night, bullshitting and hyping and talking about Triumph. And I'm sick of Triumph now. I want a couple of days where I can just forget that I play in this rock band and that there's this side of me that has to do this. I'm no different from anybody else. I need a Saturday and Sunday off

occasionally too, though in my case it's usually a Monday or Tuesday."

The footballers don't look sick of the sight of each other. In fact the red team and the white team are all hugging each other in a bundle in the middle. On a Saturday or Sunday off, Rik likes to play soccer. "It's fun. I'm a fast runner. I played on a team this summer — a music paper in Canada put together a team with all these expatriate English people in the music business. I play a fair bit."

To get back to the point: "I like to have a lot of time to write and record. I can't write on the road, I need to get into this frame of mind. When I write I write like a novelist would write. I sit down and make notes over a period of time. Then I get up in the morning, have my coffee and sit down and work with the piano or the guitar or the tape recorder. I function better that way." The finished masterpiece is presented to Gil and Mike who invariably smile and tell him to "cut it."

And cutting it is what Triumph might have to do, the fact is Rik's wife is expecting their first baby in the spring and bassist Mike Levine's wife is "due any day." Will this put paid to Triumph being on the road, at least for a couple of months in the Spring, "although we should get back to England and tour again there. We were going to do that in December but now it doesn't look like that's going to happen, so maybe we'll get over there in the Spring sometime, though I definitely don't want to be on the road in April."

"I think as long as the album stays hot we'll probably stay on the road though. Life doesn't change much. You tour, you make records, have a bit of time off, then tour and records again."



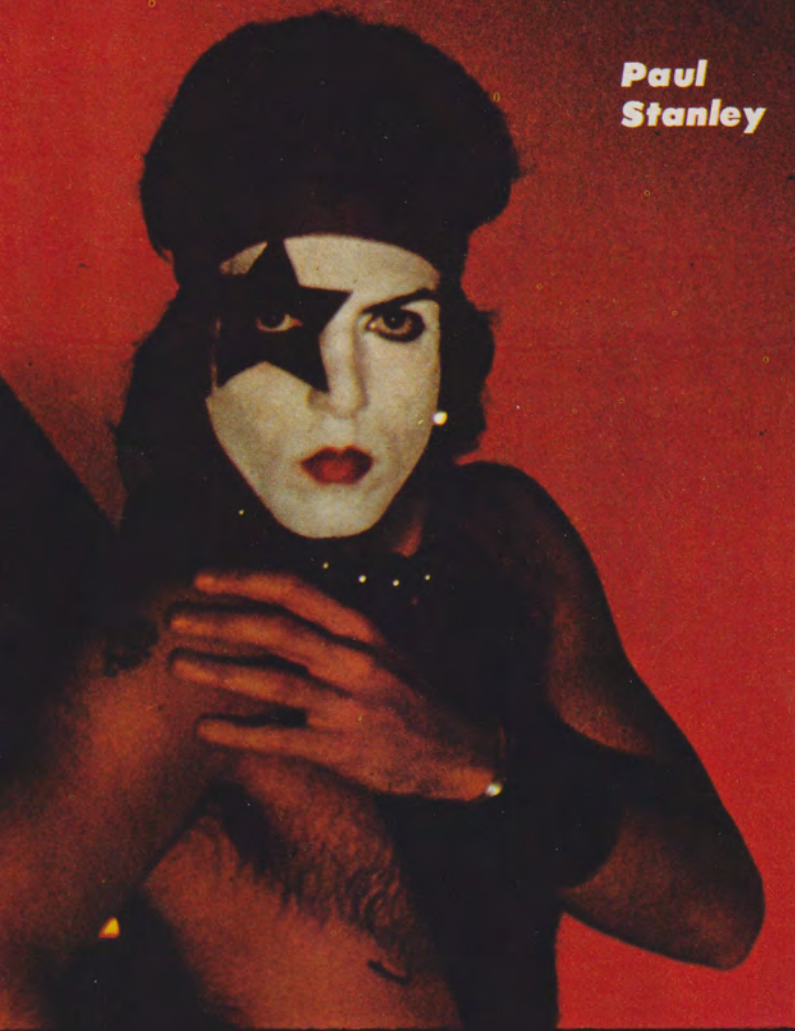


**KISS**

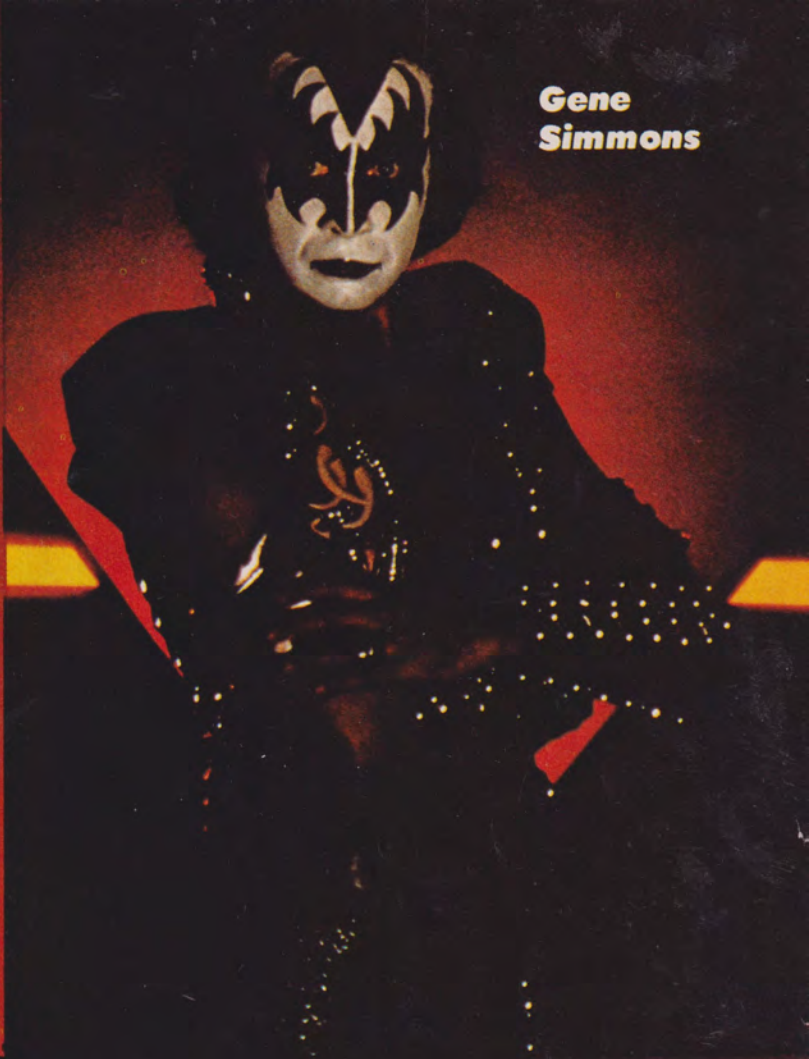




**Paul  
Stanley**



**Gene  
Simmons**



**Ace  
Frehley**



**Eric  
Carr**





# ARMED & READY

More new bands  
to watch out for



**DEEP MACHINE** were formed in the summer of '79 by guitarist Bob Hooker, but have since had many line-up changes and are now happy with their current, settled and most successful line-up.

The group is: John Wiggins (lead guitars); Bob Hooker (lead guitars); Andy Wrighton (bass); Roger Marsden (lead vocals) and Rick Bruce (drums). The band have played a great deal around South East London, Essex and Kent areas and have built up a large following among HM fans. (They play regularly at Iron Maiden's old training ground, East Ham's Ruskin Arms and are greatly appreciated there).

Deep Machine's show is an over the top mixture of mass pyrotechnics, hard driving metallic riffs, together with screaming guitar solos and lead vocals, and a visually stunning stage act.

The band are inspired by anything from Judas Priest to Motorhead, but strive to keep their show and music a little different from the rest.



**PERSIAN RISK**: their details come via one of the band's fans, Jann. Persian Risk hail from various areas of Cardiff and Pontypridd, and are a five piece heavy outfit consisting of Carl Sentence (vocals and ladies favourite) he replaced John Deverill, who left with Dave Bell to join Tygers Of Pan Tang, giving the group a more solid sound; Phil Campbell (lead guitar / vocals); Nick Hughes (bass); Alex Lohfink (rhythm guitar) and Razz (drums).

They recently played their first big gig with Sassafras and Budgie, playing to nearly 2,000 people and are also hoping to go to East Berlin at the end of this year to recruit some new fans.

Some of the band's songs are: 'Take A Trip', 'Streetwalker', 'Maybe I Could Change', 'Hang On' and 'Calling For You'. All their music is original — the music written by the group and Carl writing most of their lyrics.

They recently did a session for CBC (the local radio station) and are in the throes of putting out their first single — 'Calling For You'. Carl wrote the words in hospital after he and Razz were involved in a crash on the way back from a gig.

Fantastic on and off stage, they all take care with their appearance, are always full of energy (especially Razz — who does the most amazing solos ever) and come over professionally even in the smallest of pubs and never at one gig of theirs that I've been to have they been allowed to leave without an encore.

Well, what can we say. Obviously Jann has got something going with Razz.

**OVERKILL**, Shaun Kerby (guitar / vocals); Mick Fowler (guitar / vocals); Paul Nicholson (bass / vocals) and Randle Williams (drums), were formed in and around Andover, Hampshire, two years ago. The first year was spent gigging locally and building up a strong musical identity.

The last six months however, have seen the band go from strength to strength. A new PA system and backline was purchased. The band also have a full time road crew of four, to run the PA, lights and special effects.

Overkill's following in Hampshire is second to none. Local gigs sell out weeks before the performance, and coach trips are organised by Rock Appreciation Societies from all over the South.

The demand for information about the band has been so great that an Overkill fan club has been launched.

Due to local demand Overkill released a single, 'Elemental' / 'On My Own', on their own Killer label, originally intended as a demo, sold very well.







**SISTER:** Andy Layton (vocals); Iain Alexander (guitar); Ted Hadfield (guitars); Martyn Layton (drums) and Andi Shorten (bass), formed in June 1980, performing soon after as support act to major rock bands.

The music, which exhibits a versatility of moods within the hard rock genre, is best described as melodic heavy metal. The commercial appeal of the songs attracts a wide and varied audience from which Sister are gaining a strong following as well as some interest from UK record companies.

The aim of Sister on stage is to make an immediate impact (both visually and musically) and give their audience a lasting impression of a well-presented, energetic and memorable show. Sister believe that even in the present economic recession heavy metal should have no cut-backs!

Well, that's not strictly true because the band are currently looking for a new singer as Andy Layton is about to leave. If anyone is interested they should write to Sister Feedback, c/o Ian Brown, 53 Torrington Street, Grimsby, South Humberside, DN32 9QT, or phone (0472) 40525.



**SPARTA** formed in early 1980 from the remains of two Midlands rock bands. They've mainly played the pub and club circuit but have had several support slots with bands like Diamond Head, Budgie, Praying Mantis, Lionheart and the Ken Hensley Band.

The band, Tony Foster (lead guitar); Snake (guitar); Tony Warren (bass) and Radge Reders (drums) have already had one single out 'Fast Lane' — which made Sounds 'Heavy Metal Single Of The Week' and have currently got a new single, with two of their own songs, 'Tonight' and 'Angel Of Death' both singles were released on Suspect Records.

Sparta have such a following that they've formed their own fan club where you can buy the group's T-shirts, badges and posters. If you want to join, write to Spartan Warriors, 8 Sulby Close, Forest Town, Mansfield, Notts.



**TREAZON.** The founder members of the band; Colin Lomax, Neil Tudor and Gary Dodd have been together for around 12 months but the line-up was finalised in April this year with the addition of Paul Naesen and Jon Tobin. "We profess to be the ultimate kick-ass rock band and we depend more on sheer energy and good stagewear rather than exotic light shows and tons of flash powder, although we do use the odd flashbomb," confess Treazon.

The band are currently preparing to record some new material and are likely to have a single released in the near future on the Midlands-based 'Heavy Metal' label. "We don't know which track will be released as a single yet but it might be our authentic 'El Triunfo De La Muerte'."

Based on the Wirral (near Liverpool) the band say if anyone wants any info on them they can contact them at: Treazon, Dept C, 24 Townsend Street, Birkenhead, Merseyside.

They end up by saying: "If you don't like us you just can't kick ass!"

Are you heading for the big-time? Do you want to be covered in 'Armed & Ready'. Send a tape or record, a good picture and a complete biography of your band to us and we'll see if you're good enough to be included in a future issue of Kerrang!



**COZY  
POWELL**  
(with  
**Animal**)





**GRAHAM  
BONNET**





INEVITABLY we began by discussing Rainbow. Graham Bonnet is leaning back in one of those armless corduroy chairs sipping beer. I recall the time I interviewed Ritchie Blackmore for *Sounds*. During the course of the somewhat belligerent tete a tete Mr Blackmore, becoming irritated with my line of questioning, had interrupted one of my carefully prepared questions to inform *Sounds* readers that, in his opinion, he was (and is) the best guitarist in the world.

Bonnet reacts with something less than surprise.

"Oh yes," he notes matter-of-factly. "He really thinks he is."

But, according to Bonnet, who, after all, owes something of his personal and professional renaissance to Blackmore after having joined Rainbow at their zenith in 1979.

"He is fast. Really, he must be one of the fastest rock guitarists in the world."

"The only trouble is that his style is

completely fixed."

Graham Bonnet was born in Skegness, Lincolnshire; his mother was resident singer at the local Butlins Holiday Camp. Bonnet's childhood heroes were Buddy Holly, Elvis and Paul Anka. He weighed 7 stone 12 and was on the dole. His father bought him his first guitar. His first performances took place in local church halls.

Later he took part in a series of blues bands (commercial white blues spearheaded by John Mayall and Fleetwood Mac was then sweeping the country) — and in the process began to develop the power and control his voice now possesses (apart from becoming proficient on bass and guitar).

However, Bonnet soon tired of knocking out the old standards, so, exchanging old for new began playing cover versions of contemporary Chuck Berry material.

Moving to London with his cousin Trevor Gordon — the two of them

working in a butcher's shop — it transpired that Trevor had worked with the Bee Gees in his early teens. Inevitably (as such stories go, it would appear), Robert Stigwood expressed interest and invited Bonnet and Gordon to make a record . . . although as part of the conditions the boys were forced to drop the other guys in the band.

Hence a band called The Marbles came into being. In 1968 they had a huge hit, 'Only One Woman', which gave Bonnet his first and only taste of fame for almost 10 years.

"We had a follow-up single," Bonnet explains. "But it didn't sell a light."

But didn't you, make any money from the hit?

"No. Not a bloody penny."

In desperation one of Bonnet's other cousins — now a schoolteacher — tried to — as they say on Fleet Street —

"re-structure his rock career". Bonnet was to have been the new Tom Jones.

TV commercials followed. Beer and after-shave. In 1977 Bonnet released a solo album that went gold in Australia; in its wake came a myriad of offers, but, despite the self-assurance and power Bonnet exudes on stage he is a desperately unsure and insecure individual; the kind of musician who really lights up if paid a compliment. . .

To return to Rainbow. During his stint with the band Bonnet recorded the 'Down To Earth' album which produced two hit singles, 'Since You've Been Gone' and 'All Night Long'. He left in 1980. Why?

"There were many reasons," he replies. "Firstly I simply couldn't get on with Roger Glover and increasingly I was finding it difficult to work with Ritchie. He's a good guitarist — in his own way. But he's so rigid — and he does tend to be a little dictatorial."

"I mean, quite honestly it'd got to the point where the band had been playing so long that it simply became a series of cliches."

The atmosphere within the band did actually become quite vindictive, apparently. Blackmore considered the length of Bonnet's hair and his Florida Beach shirts 'inappropriate'. Thus, minutes before Bonnet was due to take the stage he discovered a 'conspiracy' (his word) involving the locking of all his stage clothes in a trunk.

"It was," he says, "the straw that broke the camel's back."

Graham disappeared for a while but last month he released his solo album, 'Line-Up' but one thing that seems odd is there's no self-written material on the album, why?

"I wanted it to be a strong follow-up to the hits I had with Rainbow but the next album will include a lot of my songs."

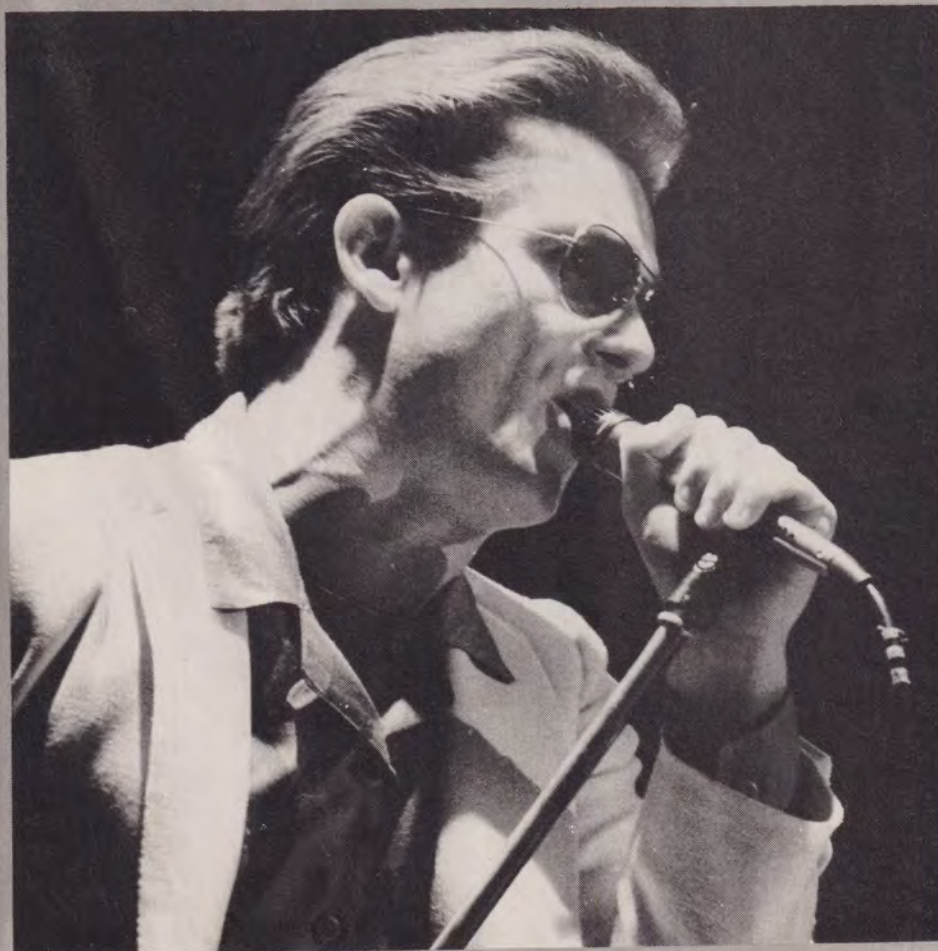
"We basically started 'Line-Up' with one of the songs on the album, 'Be My Baby', we were in the studio just banging it out on the piano and someone suggested we record it."

Although Graham left a strong band, his new album includes such stalwarts as Jon Lord on keyboards, Cozy Powell on drums, Mick Moody on guitar and Gary Twigg on bass, so we'll have to see if that combination can bring him his pot of gold.

**PETE ERSKINE**

# BONNET POWER

**Now for the solo Graham**



GRAHAM BONNET: Ritchie didn't like his hair



**JUST WHEN YOU THOUGHT  
IT WAS SAFE.....**

**OZZY'S BACK WITH AN EAR-SPLITTING ALBUM**

**DIARY OF  
A MADMAN**



**JUST WHEN YOU THOUGHT  
IT WAS SAFE TO GO TO A CONCERT.....**

**DIARY OF A MADMAN TOUR**

**NOVEMBER**

- 29 Colston Hall, BRISTOL
- 30 Sophia Gardens, CARDIFF

**DECEMBER**

- 1 De Montfort Hall, LEICESTER
- 2 Royal Court, LIVERPOOL
- 4 Play House, EDINBURGH
- 5 Apollo, GLASGOW
- 6-7 City Hall, NEWCASTLE
- 18 Apollo, MANCHESTER
- 19 Queens Hall, LEEDS
- 22 Bingley Hall, STAFFORD
- 24 Hammersmith Odeon, LONDON
- 26 Hammersmith Odeon, LONDON





# STATUS QUO









# STATUS QUO 1962-81

Francis: "It all starts off with you wanting to be famous. That's it completely. You up there, with people looking at you."

Against all the odds, Status Quo survived their late sixties novelty/singles tag to become a pillar of British establishment rock in the eighties. Similarly pop-oriented groups from the same era — among them The Herd, Vanity Fare, Chicory Tip, The Honeybus, Cupid's Inspiration, Love Affair and The Plastic Penny — all bit the dust.... but just when their brief moments of glory seemed to have stretched to their limit, Quo re-emerged with their more archaic elements filtered out and with an altogether grittier, grubbier, rougher and tougher style. They fought their way through the confused seventies and developed into one of the most popular, recognisable, distinctive and influential bands in the world.

"The worst band in the world, or the true progenitors of working class punk heavy metal?" wondered the NME.

John: "We don't care what the press say about us now — just as long as they get the names right."

Francis: "We are the band that plays twelve bar."

Rick: "It's not an easy life, but it's the business we chose. You've got to work hard and you've got to be genuine, and hopefully, at the end of it all, you'll come out with a bit. But money doesn't come into it when you go out on stage, and you've got to thousand people waiting there just to see you."

Rick: "One of the gigs we got was a summer residency at Butlin's, Minehead. The Highlights were part of the cabaret show in the theatre, while over in the ballroom the Spectres were doing their stuff. I used to go over and see them every night when I got offstage, and over the weeks we became good friends. We kept in touch over the next couple of years and they eventually asked me to join them.... by this time I had split from the Highlights and was examining the pleasures of a 9 to 5 existence. I worked for 6 weeks as a baker, then for 2 weeks as a petrol pump attendant, and finally 2 weeks as a clerk. I joined in their last days as Traffic Jam."

Francis: "When we first went pro, we were playing the music we loved: Elvis, the Everlys, beat group staples, and rock'n'roll classics — but when we got out of Butlin's, no-one wanted that sort of stuff. In order to survive on the gig circuit we had to learn a whole new set made up of soul hits, like 'Ride your pony' and it takes two.... but after a few months we got to know a songwriter/publisher called Ronnie Scott, and through him we met John Schroeder, who was an A&R man/producer for Pye Records."

FRANCIS ROSSI was born in Peckham, South London on 29th May 1949. His ambitions were always bigtime. "To begin with, I wanted to be the Everly Brothers, with my brother. We made a pact to get a guitar each for Christmas — but then the shitter backed out and got a train set instead!" At school, there was never any question about the career he intended to pursue.... one of his reports said "He lives in a fantasy world, consumed by wild dreams of becoming a pop singer." Like the others, he left school at the earliest opportunity — in fact, he was expelled about 15 minutes before the end of the last day of term. "What a silly bastard I was! I remember telling the French teacher that there was no need for me to learn French because I was going to be a star and I would have someone to speak it for me! What a cocky bugger! If only I'd known what the odds were against making it, big in pop music!"

RICK PARFITT was born in Woking, Surrey on 12th October 1948. Encouraged by his musical parents, he was playing his guitar and singing at semi pro weekend gigs all over London by the time he was 12. "I did Springfield's songs, Cliff Richard songs.... Anything that was melodic and popular. Then, in 1964, I did a Summer Season at the Sunshine Holiday Camp at Hayling Island, where I met up with a couple of birds and the three of us started up a cabaret group called The Highlights. By this time, I'd left school.... I packed that up as soon as I fucking could.... I hated it. I went straight into the business; I could play a guitar and that's what I wanted to do. My teachers knew it was useless to advise me otherwise. The guitar he chose to play was a Gretsch Anniversary (with a Vox AC30).

## HIGHLIGHTS

August 1964 to March 1967. Rick: "We toured all over Europe — singing hits of the day (Herman's Hermits, Manfred Mann, etc.) in cabaret clubs and the like. When I left, they replaced me and kept going."

Still working as the Highlights

Schroeder recommended Pye to sign the Spectres (which they did, for five years at a royalty of 1% of the whole-sale price — par for the course in 1966) and began the process of turning them into a nationally popular group. Despite the fact that Pye was a hot label at the time (with Donovan, the Kinks, Sandie Shaw, the Searchers, the Overlanders, etc.) they couldn't break the Spectres, or Traffic Jam as they became in desperation. John Schroeder used to snap his fingers and tell us we were only that much away from stardom.

## SCORPIONS

March 1962 until June 1962. Put all their energies into rehearsing — at Alan Key's house, because he was the only one with an amp. "There was the threat of a gig — a Saturday morning pictures job — but we chickened out."

ALAN KEY guitar gave up dreams of rock stardom  
FRANCIS ROSSI guitar  
ALAN LANCASTER bass  
June 1962 until September 1962. Francis: "Rather than get another guitarist, we decided that an organist would broaden our scope — so we got hold of Jess (a schoolmate) and talked him into getting a Vox Continental. We also found a drummer... well he had a tambourine anyway!"

JESS JAWORSKI organ  
FRANCIS ROSSI guitar/vocals  
ALAN LANCASTER bass/vocals  
BARRY SMITH percussion  
JOHN COGHLAN drums

## SPECTRES #2

September 1962 to April 1965. Though still in their early teens, and still at school they began to get professional gigs — the first one being at the Samuel Jones Sports Club in Lordship Lane, Dulwich in late 1962. On their second engagement, they were joined by schoolfriend Rushden, whose parents' birdcage they'd borrowed to use as a mike stand. He left soon after.

JESS JAWORSKI organ  
FRANCIS ROSSI guitar/vocals  
ALAN LANCASTER bass/vocals  
JOHN COGHLAN drums  
JOHN RUSHDEN guitar disappeared

## SPECTRES #3

April 1965 to May 1967. Roy Lynes was recruited in time to return the group to full strength for their summer season at Butlin's Holiday Camp, Minehead. Francis: "When we got a recording contract a year later, we really thought we'd made it to the big time!"

## TRAFFIC JAM

May 1967 to August 1967. After years of playing singles as the Spectres, they became Traffic Jam — only to face litigation from Stevie Winwood's camp. A compromise was reached and they became Traffic Jam — but a new single failed to boost them.

FRANCIS ROSSI guitar/vocals  
ALAN LANCASTER bass/vocals  
JOHN COGHLAN drums  
ROY LYNES organ/vocals

Francis: "Alan Key's brother used to play with Rolf Harris and his Diggerdoo. So he knew what it was like to be in a group — but he was keen on this girl next door, who didn't want him to be in a band and he packed it all in at her request. He was only about 13 at the time, but they stayed together and eventually got married. The Scorpions had a minimum of gear. Alan Key had an electric guitar and an amp, I had an acoustic guitar and Nuff had a Hofner bass."

ALAN LANCASTER was born in Peckham, South London on 7th February 1949 and educated at Sedgemoor Comprehensive, Beckenham, where he met Alan Key and Francis Rossi. After a spell in the school orchestra (playing trombone), he attempted to form a trad jazz band before falling under the influence of The Shadows. The Scorpions played stuff like 'Wonderful Land' and 'FBI', plus the occasional vocal number like 'Michael rowed the boat ashore' and 'The Young Ones'.

JOHN COGHLAN was born in Dulwich, South London on 19th September 1946. His group was practising next door to The Spectres at the ATC headquarters in Lordship Lane, Dulwich, and he went in to investigate. Francis: "We went in to see him rehearsing, whereupon he began to show off for our benefit — making as much noise as he could. He had a proper kit, and obviously knew how to tighten the knobs around the rims — so we asked him to join."

## CADETS

May 1962 until September 1962. A Shadows-inspired instrumental group. Did a couple of gigs, one of which was a pub in West Norwood. Fell apart when Coghlan crossed to the Spectres' rehearsal garage.

JOHNNY BUSH bass  
WALLY ROGERS guitar  
No news forthcoming

Francis: "At our very first gig, this guy called Pat Barlow came up and offered to manage us. Of course, we were completely blown away by this... spotted by a talent scout at our first engagement! He turned out to be a local gas fitter, but he seemed to know what he was talking about and he became our manager right through until 1971. Gigs became more plentiful, and the group would travel in an ice-cream van driven by Francis' dad (who had an ice-cream business). Meanwhile, Pat Barlow anticipated their going professional."

One of Barlow's managerial coups was getting them an audition to do a season at Butlin's — which proved successful. Francis and Alan couldn't wait to leave school, and John was only doing odd jobs until the others went pro (he worked in an electrical warehouse in Fauxhall Bridge Road, a paper warehouse, St Martins Lane, then as a porter and window dresser at Times Furnishing in Brixton), but Jess felt he should complete his education. He subsequently graduated from Exeter University as a computer wizard.

Francis: "When we arrived at Butlin's, we found that they were going to put us in The Pig & Whistle, which was this enormous bar — but we said 'oh no... we want to play in the ballroom.' So we played there every day (two sets 2 hours in the afternoon, three hours at night) and no fucker came to see us! Everyone was pissing it up in the Pig & Whistle, which was packed to the walls every night! You could only get soft drinks in the ballroom, so we was'nt much of an attraction. It was only when the pub closed that we got anybody to come and hear us."

"Some days at Butlin's we used to have to share our dressing room with the wrestlers who came in for bouts every week — and we'd hear them sorting out who was going to win and who was going to take a fall... and they would argue afterwards — like 'you said you were going to go easy.... you fucking hurt me out there, you bastard!' The fighting in the ring was mostly fixed, but the fights in the dressing room were real. But the most important thing was that we met Rick. He was with the Highlights and we became good mates."

Static as Traffic Jam, they sought a new name. Among those considered were The Queens and The Mad Men and Aliis. Rick: "They were serious suggestions on the part of our manager; they were names designed to attract attention. We were on the point of writing to Aliis camp to get his approval — so we could have publicity stuff saying 'we're the greatest.... but then he came up with the name Status Quo and we all decided to go along with that. Just as well really.... I couldn't see us as the Queens."

Rick: "I joined the band, got into Fenders, and that was it. But, in fact, that was not it. Unable to make ends meet under their own steam, they contracted themselves out as back-up musicians for the likes of Guy Durrell, Tommy Quickly, the Dixie Cups, and Madeline Bell.... and they were still touring as Madeline Bell's backing group when their first release, as Status Quo was in the top ten. Fame had tapped them on the shoulder at last — and they wallowed in the traditional media blitzkrieg bath."



Pictures of Matchstick Men, a Rossi composition originally designated for the b-side of their first single as Status Quo, caught the public's imagination and soon found itself at number 7 on the national chart... but even so, their long term prospects didn't look good. Fashionable bands of the time were those accepted by the underground - Hendrix, Cream, Procul Harum, Pink Floyd, Traffic and the like. Status Quo may have had psychedelic lyrics and dope overtones but they were definitely not members of the same club. Overdressed in the most ornate ephemera Carnaby St could offer, they were like prisoners - marooned on the edge of what was really happening in the rock world.

Two years of groundwork gigging were rewarded by turning-point appearances at the Reading and Great Western Festivals in 1972, shortly after which their first Vertigo single, made the top ten to establish a new style and a new audience. The breakthrough was confirmed weeks later when 'Piledriver', their first album in over two years, got to number five... and when their next release, 'Hello', entered the album chart at number one it was evident that Quo mania had reached epidemic proportions. 1974 brought a number two album, 'Quo', and their first chart-topping single, 'Down down', and also took them to Wembley Arena for three consecutive sold-out concerts. 'On the level', issued in early 1975, topped the album chart.

#### STATUS QUO #1 album discography: all produced by John Schroeder

PICTURESQUE MATCHSTICKABLE MESSAGES... Pye NSPL 18220  
Black veils of melancholy/When my mind is not live/In the sun/Elizabeth dreams/Gentleman Joe's sidewalk cafe/Paradise flats/Technical dreams/Spicks and specks/Sheila/Sunny cellophane skies/Green tambourine/Pictures of matchstick men... August 1968

SPARE PARTS... Pye NSPL 18301  
Face without a soul/You're just what I was looking for today/Are you growing tired of my love?/Antique Angelique/So ends another life/Poor old man/Mr Mind Detector/The clown/Velvet curtains/Late Miss Nothing/When I awake/Nothing at all... September 1969

MA KELLY'S GREASY SPOON... Pye NSPL 18344  
Spinning wheel blues/Daughter/Everything/Shy fly/Spring, summer & autumn/Wednesday/Junior's wailing/Lakky lady/Need your love/Lazy poker blues/Is it really me?/Gotta go home... October 1970

#### STATUS QUO #2 album discography (Roy Lynes having departed):

DOG OF TWO HEAD... Pye NSPL 18371  
Unleashing/Nanana/Someone going on in my head/Mean girl/Nanana/Gerdundula/Railroad/Someone's learning/Nanana... December 1971

At this point the band switched to the Vertigo label. Since when Pye have issued or licensed ten compilation/exploitation albums - each containing permutations of the foregoing tracks:

STATUS QUO TATIONS... Marble Arch 1193... December 1969  
THE BEST OF STATUS QUO... Pye NSPL 18402... May 1973  
GOLDEN HOUR OF STATUS QUO... Golden Hour GH 556... June 1973  
DOWN THE DUSTPIPE... Golden Hour GH 604... October 1975  
THE REST OF STATUS QUO... Pye PXL 5546... September 1976  
THE STATUS QUO FILE... Pye PXL 009... January 1977  
STATUS QUO... Marble Arch HMA 260... May 1978  
THE STATUS QUO COLLECTION... Pickwick PDA 046... August 1978  
JUST FOR THE RECORD... Pye NSPL 18607... June 1979  
STATUS QUO... Pickwick SSD 8035... September 1980

PILEDRIIVER... Vertigo 6360 082  
Don't waste my time/O' Baby/A year/Unspoken words/Big fat mama/Paper plane/All the reasons/Roadhouse blues... Produced by Status Quo - Released February 1973 - #5

HELLO... Vertigo 6360 098  
Roll over lay down/Claudia/A reason for living/Blue eyed lady/Caroline/Softer ride/And it's better now/Forty five hundred times... Produced by Status Quo - Released September 1973 - #1

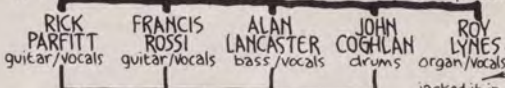
QUO... Vertigo 9102 001  
Backwater/Just take me/Break the rules/Drifting away/Don't think it matters/Fine fine fine/Lonely man/Slow train... Produced by Status Quo - Released May 1974 - #2

regarded a singles group, they were unable to penetrate the album market, and when the hits dried up - which they did after their second, 'Ice in the sun' - their future looked bleak. Francis: "We got advised to do all sorts of duff songs to maintain our popularity and hit status, and we soon found the whole thing going downhill. Eventually, we reached the point where we didn't like what we had become, but couldn't find a way to escape it. By the end of 1969, we were questioning whether it was worth carrying on - but we never really considered giving up, basically because we would have had to start from scratch at something else, but also because we still felt we could make it on our own terms, given the chance."

British success was consolidated by a headline appearance at Olympia's Great British Music Festival on new years eve 1975 and by the subsequent release of 'Blue for you', their third number one album. The punk revolution of 1976/77 made no impression on their popularity, as a live double album zoomed to number three, followed by a further studio album, 'Rockin' all over the world'. The latter was promoted by their most comprehensive world tour to date - including over forty UK theatre concerts. 1978 found Quo in the US, touring and recording (if you can't stand the heat, 'abroad, with only one UK appearance - headlining at Reading Festival... but the following year they returned for their longest ever tour.

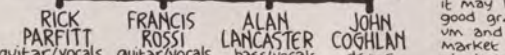
## STATUS QUO #1

August 1967 to September 1970. After years of toil, they found overnight success with 'Matchstick Men', one of the most distinctive flower power outfits, they charged forth with renewed optimism. You could tell they weren't going to last more than 5 minutes. To nobody's astonishment they faded fast after a follow-up hit and despite a surprise rally two years later, there was little clamour for their output. Roy Lynes, who had almost left earlier, finally departed in September 1970, when Quo were on their way to Scotland. Francis: "He just got off the train and that was the last we ever saw of him."



## STATUS QUO #2

September 1970 until the present. This line-up has remained unchanged for over ten years now and in that time has clambered from the gutters of rejection to the pinnacles of tax exile superstardom. Rick: "When you think of just how many bands were around when Status Quo first got going, how many of them are around now? Not too many!" Since signing with Vertigo, all eleven of their albums have reached the top 5 (including 3 number ones) and only one ('Accident prone') of their 15 singles has failed to make the top 20. I do like a story with a happy ending... don't you?



Despite several transatlantic trips, Status Quo mean bugged all in America, where 'Pictures of matchstick men' and 'Ice in the sun' (#12 & #10 respectively) were their first and last real hits. US rock journals and writers have even shorter shrift than their British counterparts, but whilst press criticism ("all their records sound the same", "they only know four chords", "heads-down mindless boogie", etc.) no longer constitute any sort of barrier at home, it seems to have spread through the rest of the media over here. (Obviously the band's subtlety and imagination are beyond the grasp of those thick, slow, stodgy Yanks!) Writings it may be, but Quo accept the situation with good grace - after all, they gather platinum and gold awards in every other rock market from Germany to Japan... and who knows, the Americans may yet succumb.

Meanwhile, other changes were in the air. In an attempt to break their image as yesterday's hit single group, they severed relationships with Pye, who they apparently failed to grasp the importance of album promotion and tour support. (Ridiculously old-fashioned, Pye were never able to understand and the late sixties transition from singles to albums, which is why they slid headlong into the dumpster over the next few years.) They merely sat out their contract until they could deal with a more appreciative label - which they did when they signed with Vertigo/Phonogram in 1972. By this time, erstwhile manager Barlow had reverted to full time gas fitting and Colin Johnson, formerly their agent, had taken over the reins. Quo now basked in a positive environment.

A word of praise here for keyboard player ANDY BOWN, who has been an auxiliary member of Status Quo since 1973, appearing with them on stage and record. His career warrants a family tree of its own... he's played with The Herd, Scorpions, Judas Jump, Peter Dinklage, Pink Floyd and lots more.

My thanks to Francis Rossi, Rick Parfitt, John Coghlan, John Shearlaw, Judy Totton, Dafydd Rees, Barry Lazell, John Tobler, Beverly at Pye, Kim at Quarry, Alan Betrock, Karen Scrase and Bill Reeves at Earth Records - all of whom provided information for this chart.

'Status Quo: The Authorised Biography' by John Shearlaw fills in all the bits I missed.

ON THE LEVEL... Vertigo 9102 002  
Little lady/Most of the time/I saw the light/Over and done/Night ride/Down down/Broken man/What to do/Where am I?/Bye bye Johnny... Produced by Status Quo - Released February 1975 - #1

BLUE FOR YOU... Vertigo 9102 006  
Is there a better way?/Mad about the boy/Ring of a change/Blue for you/Rain/Rolling home/That's a fact/Ease your mind/Mystery song... Produced by Status Quo and Damon Lyon-Saunders - Released March 1976 - #1

STATUS QUO LIVE!... Vertigo 6641 580  
Junior's wailing/Backwater/Just take me/Is there a better way/In my chair/Little lady/Most of the time/Forty five hundred times/Roll over lay down/Big fat mama/Caroline/Bye bye Johnny/Rain/Don't waste my time/Roadhouse blues... Produced by Status Quo - Released March 1977 - #3

ROCKIN' ALL OVER THE WORLD... Vertigo 9102 014  
Hard time/Cant give you more/Let's ride/Baby boy/You don't own me/Rockers rollin'/Rockin' all over the world/Who am I?/Too far gone/For you/Dirty water/Hold you back... Produced by Pip Williams & Status Quo - Released October 1977 - #5

IF YOU CAN'T STAND THE HEAT... Vertigo 9102 027  
Again and again/I'm giving up my worry/Gonna teach you to love me/Someone show me home/Long legged Linda/Oh what a night/Accident prone/Stones/Let me fly/Like a good girl... Produced by Pip Williams - Released October 1978 - #3

WHATEVER YOU WANT... Vertigo 9102 037  
Whatever you want/Shady lady/Who asked you?/Your smiling face/Living on an island/Come rock with me/Rockin' on/Runaway/High flyer/Breaking away... Produced by Pip Williams - Released October 1979 - #3

TWELVE GOLD BARS... Vertigo QUO TV1  
Rockin' all over the world/Down down/Caroline/Paper plane/Break the rules/Again and again/Mystery song/Roll over lay down/Rain/Wild side of life/Whatever you want/Living on an island... Produced by Status Quo & Pip Williams - Released April 1980 - #3

JUST SUPPOSIN'... Vertigo 6302 057  
What you're proposin'/Run to mummy/Don't drive my car/Lies/Over the edge/The Wild Ones/Name of the game/Coming and going/Rock'n'roll... Produced by Status Quo & John Eden - Released October 1980 - #4

NEVER TOO LATE... Vertigo 6302 104  
Never too late/Something 'bout you baby that I like/Take me away/Falling in falling out/Oh Carol/Long ago/Mountain lady/Don't stop me now/Enough is enough/Riverside... Produced by Status Quo & John Eden - Released March 1981 - #1  
Since signing with Vertigo, Quo have had an unbroken run of top five albums.

#### Singles discography: catalogue number/release date/highest chart position

THE SPECTRES... Pye 7H 35339 - Sept 66 - #1  
I who have nothing/Neighbour neighbour... Pye 7H 35352 - Nov 66 - #1  
Hurdy gurdy man/Laticia... Pye 7H 35368 - Feb 67 - #1  
(We ain't got) Nothin' yet/I want it... Pye 7H 35368 - Feb 67 - #1

TRAFFIC JAM... Vertigo 7H 35386 - Jun 67 - #1  
Almost there but not quite/Wait just a minute

STATUS QUO #1  
Pictures of matchstick men/Gentleman Joe's sidewalk cafe... Vertigo 7H 17449 - Nov 67 - #7  
Black veils of melancholy/To be free... Vertigo 7H 17497 - Apr 68 - #1  
Ice in the sun/When my mind is not live... Vertigo 7H 17581 - Aug 68 - #8  
Make me stay a bit longer/Auntie Nellie... Vertigo 7H 17665 - Feb 69 - #1  
Are you growing tired of my love?/So ends another life... Vertigo 7H 17728 - May 69 - #46  
The price of love/Little Miss Nothing... Vertigo 7H 17825 - Oct 69 - #1  
Down the dustpipe/Face without a soul... Vertigo 7H 17907 - Mar 70 - #12

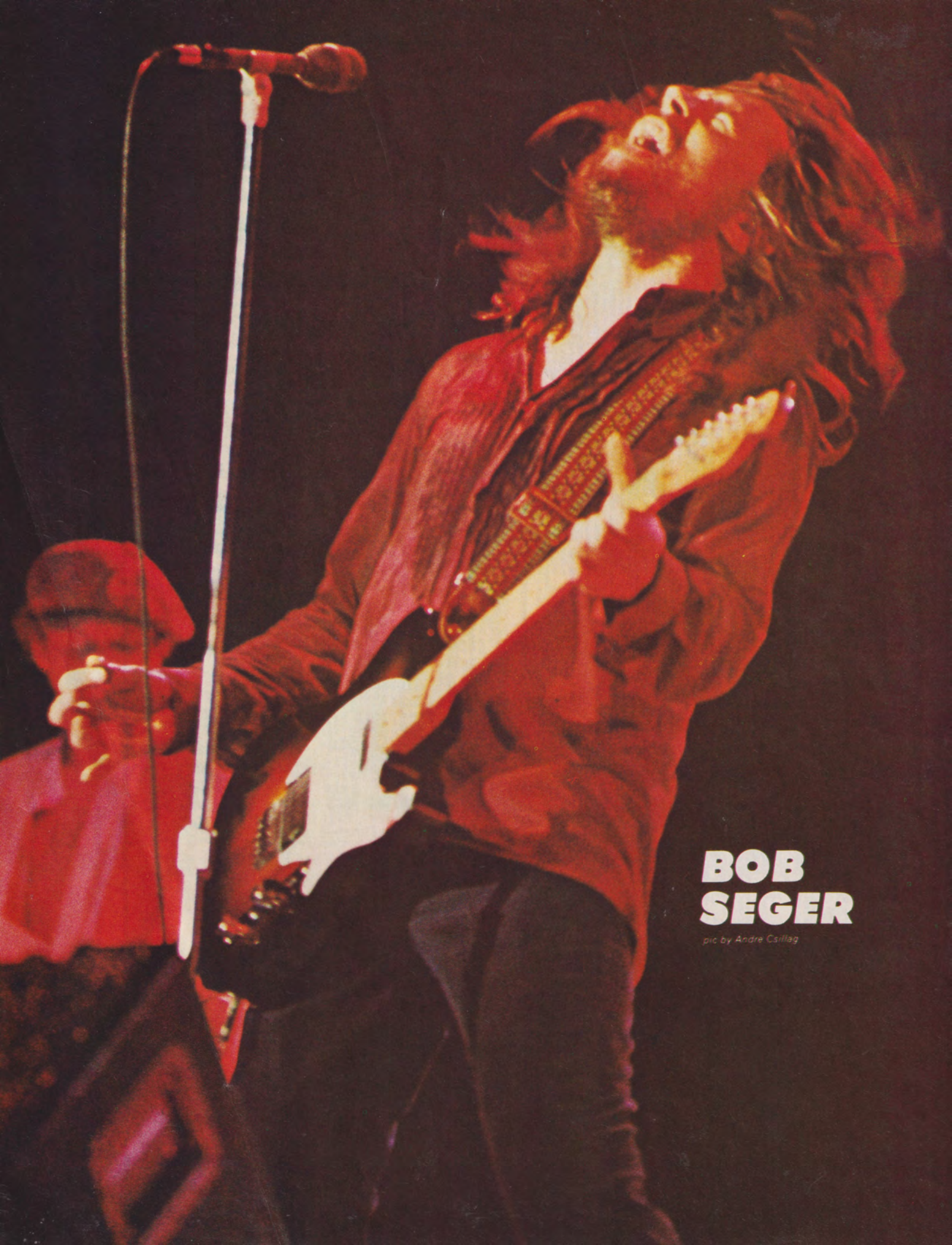
STATUS QUO #2  
In my chair/Gerdundula... Vertigo 7H 17998 - Oct 70 - #21  
Tune to the music/Good thinking... Vertigo 7H 45007 - Jun 71 - #1

STATUS QUO #1/2 (Pye exploitation singles after move to Vertigo):  
Mean girl/Everything... Vertigo 7H 45229 - Mar 73 - #20  
Gerdundula/Lakky lady... Vertigo 7H 45253 - Jul 73 - #2  
Down the dustpipe/Mean girl/In my chair/Gerdundula (12 inch)... Vertigo 8D 103 - May 77 - #1  
Pictures of matchstick men/Down the dustpipe... Vertigo 8D 103 - May 77 - #1

STATUS QUO #2 continued  
Paper plane/Softer ride... Vertigo 6059 071 - Dec 72 - #8  
Caroline/Joanne... Vertigo 6059 085 - Sept 73 - #5  
Break the rules/Lonely night... Vertigo 6059 101 - Apr 74 - #8  
Down down/Night ride... Vertigo 6059 114 - Nov 74 - #1  
Roll over lay down/Junior's wailing/Gerdundula... Vertigo 6059 133 - May 75 - #9  
Rain/You've lost the love... Vertigo 6059 143 - Feb 76 - #7  
Mystery song/Drifting away... Vertigo 6059 146 - Jul 76 - #11  
Wild side of life/All through the night... Vertigo 6059 153 - Dec 76 - #9  
Rockin' all over the world/Ring of a change... Vertigo 6059 184 - Oct 77 - #3  
Again and again/Too far gone... Vertigo 6059 201 - Aug 78 - #13  
Accident prone/Let me fly... Vertigo 6059 218 - Nov 78 - #36  
Whatever you want/Hard ride... Vertigo 6059 242 - Sept 79 - #4  
Living on an island/Runaway... Vertigo 6059 248 - Nov 79 - #16  
What you're proposin'/B blues... Vertigo 6059 263 - Feb 80 - #2  
Lies/Don't drive my car... Vertigo 6059 278 - Nov 80 - #11  
Something 'bout you baby/I like/Enough is enough... Vertigo 6059 283 - Feb 81 - #1

Researched and drawn by PETE FRAME, February 1981/Copyright © 1981



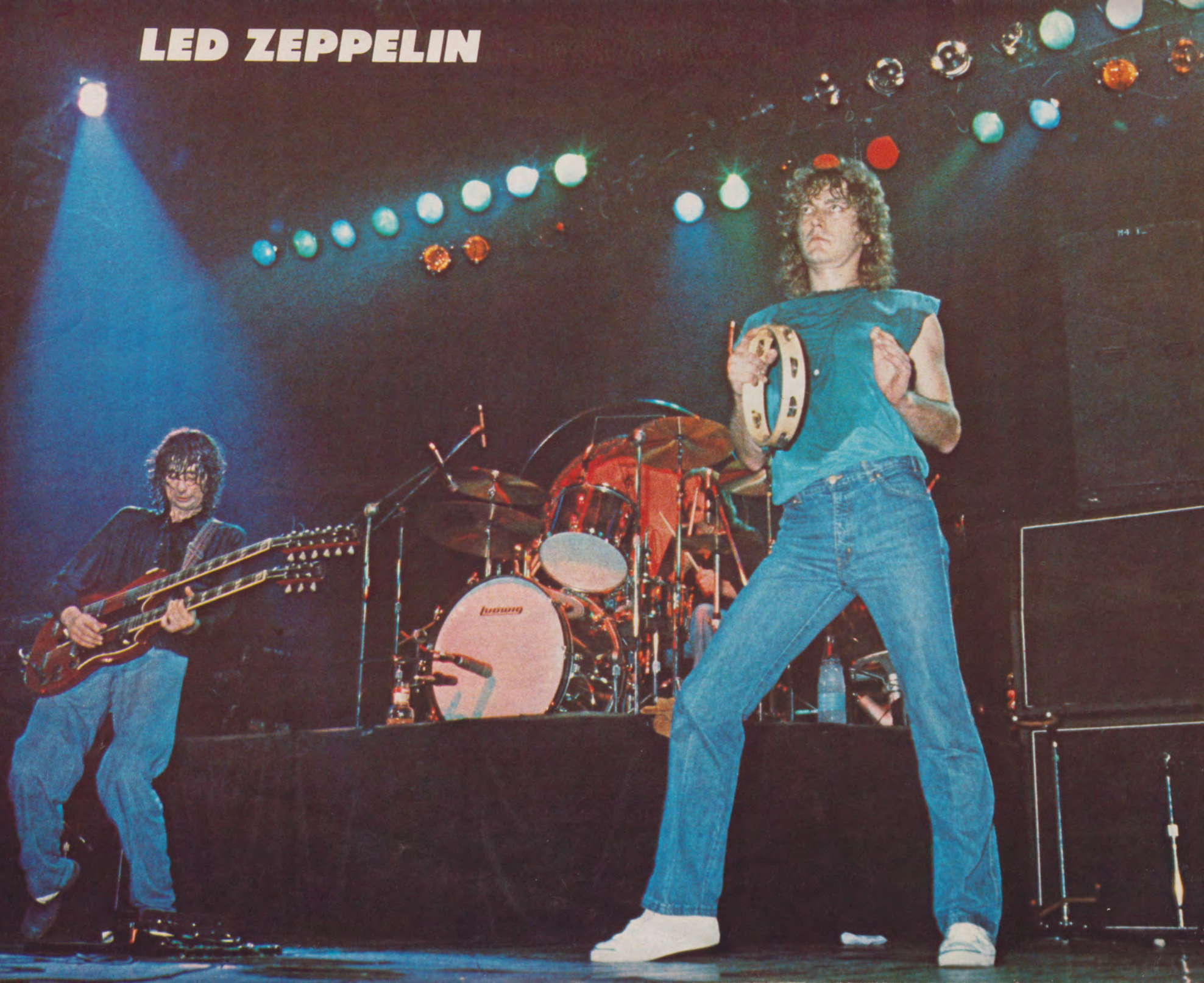


**BOB  
SEGER**

*pic by Andre Csillag*



# LED ZEPPELIN





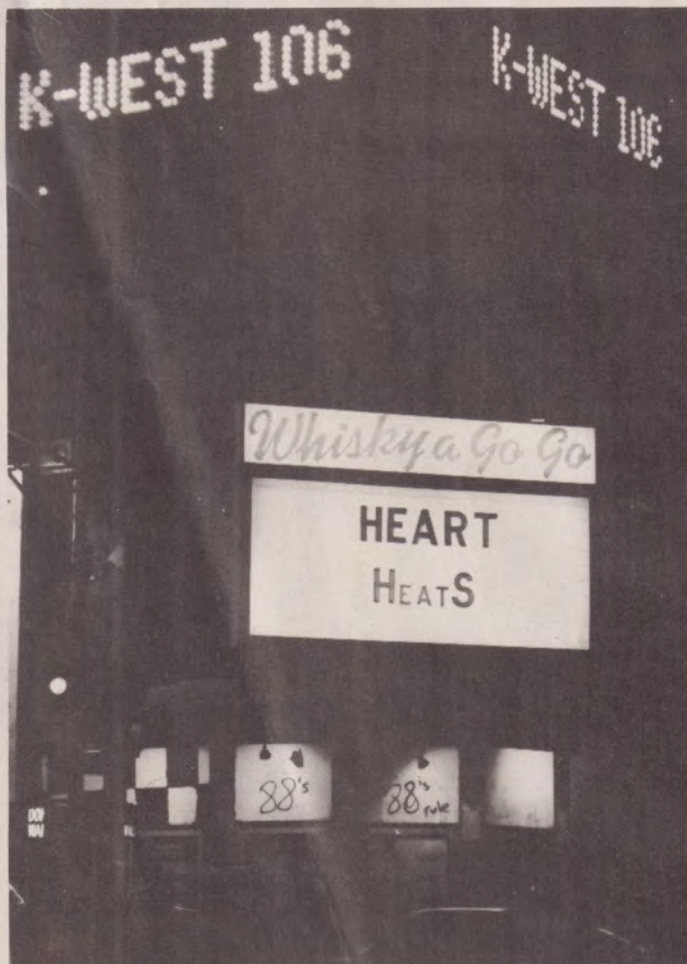
# HEART IN HOLLYWOOD



Heart's Ann Wilson



Stevie Nicks (second left) and Heart



**Sylvie Simmons squeezes into Heart's gig at the Whisky A Go Go.**

**Alongside her were Queen's Brian May and Roger Taylor, Stevie Nicks and Carmine Appice**

ANN WILSON, flushed and smiling and within spitting distance of an oxygen tank, is being draped in a black velvet coat.

Nancy Wilson, pale as ever, is being told that her car's about to be towed off by the Los Angeles Police Department.

Male members of Heart are having a chat with male members of Queen, and the rest of the radio people, journalists and chosen few let past the guards backstage are

trying to look casual studying the graffiti on the walls.

Upstairs at the Whisky A GoGo looks like downstairs at the Piccadilly Tube toilets. The sex lives of Hollywood's finest can be perused on the dark brown walls; phone numbers, sizes, preferences of every group in town. Every group that plays the Whisky, that is; the Sunset Strip's dark and tiny rock club. Heart isn't the sort of band that plays the Whisky. But it has done for the past two nights.

When the little red plastic letters went up on the Whisky's billboard a week before, hidden between the more likely Whisky contenders as Great Buildings and the Subhumans, you'd be forgiven for thinking it was some New Romantic local band with a borrowed name; either that or some special record company showcase event where you'd need a satin jacket and several gold chains to get you past the front door. I mean, a band like Heart always play stadiums, right? Arenas at the smallest.

They'd just finished opening for the Rolling Stones at 80,000-seaters, headlined festival events at 30,000-standers, packed them in at basketball courts where you need binoculars just to find which direction the stage is in. And the Whisky holds about as many people as one of these stadium's bathrooms.

"It's been five years since we've done this," Ann grins. "Five years. I want to see what our fans look like. It's been too long." The fans on the sardined dance floor





Who's playing there, Heart or Iron Maiden?

PICTURES BY CHRIS WALTER

down the front looked good to me. Teenage American hard-rock boys, some with California girls in tow, who'd sat up all night since the shows were announced on an LA radio station to make sure they got tickets. Some Heartmaniacs had been there three nights in the queue.

They chose to play the Whisky because "it's there," because "it's rock and roll," and because it "sounded like fun," said Ann. Not to mention because it's unexpected of them. When their record company found out what was going on with one of their top acts, supposedly in Los Angeles merely to record a new album, first they went ape, then they demanded tickets. The band made sure the fans got them. Even going to the extent of adding a second night at the club.

Still, there were a few people in the back-row seats who didn't look crumpled enough to have sat up all night to get in. Roger Taylor was there, Brian May with his wife; Carmine Appice, recent defector from Rod Stewart's band; and Stevie Nicks, good friend of the Wilson sisters, with her old man (and soon to be Heart's producer); Jimmy Iovine, the man at the helm on Tom Petty's albums.

The place is as hot as a

fireman's helmet when opening act The Heats come on. From Seattle and sharing Heart's management company (as well as most of their name!) it's a four-piece powerpoppy band, a bit dated but nice enough to listen to as they play Heavy Motop solos and harmonise through Beatles-sounding songs. But Beatles fan Ann knows how to really get things rolling, running onstage to sing with the openers on 'Long Tall Sally' and 'I'm Down', great stuff.

A short interval, though not short enough for this crazed bunch of insomniacs, and Heart are back, looking casual but sounding tighter than you could believe they

would after hearing them only on delay at festival events from 50 yards away. Starts with 'Even It Up', Ann hitting clean high notes that would shatter glasses if it wasn't for the fact that the Whisky condemned us to our beer in paper cups. 'Bebe Le Strange' rocks harder than ever, with Ann doing a frantic heavy tambourine solo (!). Brian May is visibly tapping his knee in the back row; Stevie Nicks is grinning from ear to ear. This is getting good.

There's a selection from the entire Heart repertoire, tightened up and shoved straight into your face. Boys are drooling down the front, too weakened by this close-up vision of the Wilsons to

support their girlfriends on their shoulders. Everyone's clapping and bopping along. There's two new songs, not quite finished (the band have only just made a start on their new album) but they sound good.

A soft and moving ballad dedicated to John Lennon, 'Angels', and a tough hard-rock, 'The City Is Burning'. So's the band, as the hits keep coming. 'Barracuda', 'Crazy On You', and when it looks like it's heartburnt out we get four encores. 'Chain Of Fools', 'Tell It Like It Is', proving once and for all that Ann really can sing and Nancy really can play guitar, 'Sweet Darling', a soft piece at the piano, and a clalong, singalong, apeshitalong 'Been A Long Time'. At which point everyone inside went outside and stood around the stage door blocking traffic for the next hour while the hobnobbing went on upstairs.

"I enjoyed it as much as they did," Ann grinned, exhausted. "You don't know how boring those stadium events can become. They're good for the financial side, but that's not everything. The last time we played a club was back when we first started up, in Seattle."

"They always were a great bar band!" their road manager Kelly told me. I'll go along with that.

**'You don't know how boring stadium events can become. They're good for the financial side, but that's not everything'**



**AC/DC**







**JUDAS PRIEST**



# THE GRAN-DADDY OF ROCK 'N' ROLL

## Sylvie Simmons talks to a reformed Ozzy Osbourne

A DANGEROUS six inches from the speakers, my ears are either bleeding or weeping with joy. Enough of this spongy seat-belted OWUSHM. This is the real thing. Subtle as a juggernaut running down a biker gang; pain and delirious pleasure melted into one hot mass of steaming crunching heavy metal! The British have landed at Long Beach (industrial HM centre 30 miles down from L.A.) and they're *awesome*.

First Motorhead, a support act would you believe, louder and meaner than putting your head in a 747 exhaust pipe. "We're Motorhead You're Long Beach *Good Evening You Fuckers*" Lemmy thunders in a killer voice the P.L.O. would love to patent. And a sound like a mutilated amphetamine grabs you by the shiny green thing around your neck and garrottes you into submissiveness.

But the Long Beach audience is a hard one. Maybe that should be a soft one. Most are managing to stay in their arena folding-seats. "I want you all to get up off your butts and boogie or I'll come down there and push you up," offers Lemmy but it's not enough. The 14,000 people here are Ozlets, each and every one of them. And when the lights go on and the music stops long enough for you to check out which seats (most of them) have been vomited on, the chanting begins. Ozzy Osbourne in Long Beach is more popular than a contraceptive machine in a New York blackout.

Suddenly it's Guy Fawkes Night at the Opera. The speakers are gushing dramatic hell-choir music and the crowd's lighting their lighters as a sign of respect and tossing firecrackers for who knows what reason. And through the smoke and the noise strides Ozzy, arms open like a politician, fringes flapping, fingers turned up in the familiar Vs, and the place is going ape. In this ever-changing world it's nice there's someone you can rely on to stay consistent.

There's the new blood of course. The pretty permanent line-up that includes two of Hollywood's one-time best HM group. Quiet Riot, a band more used to playing the sleazy little Starwood than the mammoth Long Beach Arena; guitarist Randy Rhoads custom-built for spandex and killer powerchords. And there's new songs, the two albums Ozzy recorded right around the same time (the second, 'Diary Of A Madman', only just released in the States on Halloween). All solos are tastefully short, especially compared to the long and rambling "fucking jazz bar" pieces you got to expect on the Last (with Ozzy) Sabbath Tour.

Ozzy's stamping his feet like the ants are fighting back, tossing his mike like a cheerleader, clapping, shaking his fists with sheer enthusiasm, cavorting, kangaroo-hopping, shuffling, *even leaping* round and around the massive stage, always pumping those peace signs at an adoring crowd. Every song is like a glorious finale.

Strange that someone with such a morbid sense of lyrics spends his entire time onstage throwing kisses and waving peace signs. The audience, lit up for the Sabs medley encore with white lights raining from the stage, loves it. Maybe not the longest set in the history of HM, but probably one of the most confident.

America (still slow to take to Motorhead, the fools) like Ozzy. Ozzy likes America. He's coming back yet again on New Year's Eve to present a big production number at a Los Angeles arena. Giant hands and haunted house gadgets should be coming over.

Meanwhile the flashiest thing about the stage set are the ex-Quiet Riot babes's dangerous pants. While the first album was whizzing up the American charts, Ozzy and his loyal Blizzards were whizzing around the American heartland in a bus, playing smaller halls in the places where they still haven't made such an all-out conversion as in Los Angeles.

"It was good to get out with some fun people again. Instead of coming out of a show and getting into your own car and you go this way and they go that way, and not being a *band*. Sabbath at the end of the day was so boring. I forgot what it was like to have fun."

Offstage, Ozzy is't the demented giant stomping the boards. He's sweet, soft-spoken, seemingly a bit shy till he gets going on subjects dear to the Osbourne heart. He's sunk down like a HM pillow into a large armchair up in his management's mansion in the Hollywood hills (the very same palatial spot where we watched former HM-er Rex Smith pretending to make out with a skinny model in the whirlpool-bath outdoors, for some slushy MOR video).

Good news for those of you who "want to be" Ozzy ("I know a lot of kids out there want to be me. Like once upon a time I wanted to be a Beatle, the idol thing"): he's looking the best I've seen him. In a leather jacket with the Ozzy symbol sewn on himself ("not one of those plastic rubbish you get in England!") he's looking younger and a lot slimmer. "At least I'm trying to," sighs Ozzy. The secret diet? Given up beer? "I drink more! I just don't eat now. No, in the studio I can't stand it, but when I'm working on the road, it just seems to fall off. On the last British tour I lost 2½ stone, in just over 10 weeks."

And Ozzy's been working harder than ever by his estimation. Onstage, to keep up with the "kids" in the band and the younger fans in the audience — "Naturally a third or so of the audience were hardened Sabbath fans, but the young kids were there. I felt like Elvis Presley or Harry Corbett," he grunts some old-man noises.

"At one place we had this guy, his wife, his son and his daughter there, the whole family in front of the stage, it's nuts. I mean, I got a 15-year-old son of my own. It's crazy! Just call me the grand-daddy of rock and roll. There's all these 12-14-year-olds in England drunk out of their minds; one kid looks the age so he goes and buys the beer and they all get pissed. The amount of vomit in the audience on the British tour, it was like Sid Vicious or something was onstage. No, touring's been great; really fun." — and offstage to keep up with his idea of having this basic, hard-working, fun-loving rock and roll band.

"We didn't fly anywhere on tour. We just piled into a bus — it's something like the Partridge Family on the road!" he chuckles. Ozzy laughs a lot. "When you're on a bus you can jam around and come up with ideas for the next album and have a laugh and a few drinks, play cards and what-not. Flying gets a bit boring, just flying around for hours and hours."

"When I left Sabbath, I thought, well, the best way to get your head back together is to go as far back to basics as you can without getting ridiculous — like catching the 5.15 bus with your gear on





your back. I mean, I remember sleeping in a van with a hole in the floor!

"Everyone in this band now is well into the way I want to do things — with a bus; and it's actually not as bad as all that. You get in your bunk at the back and turn on the TV and have a drink, and you've got everything you need."

Just like home?

"It's funny, it's just the first time I've enjoyed doing what I'm doing for, I don't know. Before it was more a commitment — oh, I've got to go and do this or something. Usually when I'm touring this long I get the feeling, 'ooh, I want to go home, how many more days? I've got to see my old lady, see my kids.' This time it feels like I've been gone a day. It's not bothering me at all. This is what rock and roll is all about."

"We're rock and rollers; not executives I mean, is this a rock band or a bunch of donuts on the road, you know? That's why some of the old-timers in the band — uh — left. What pisses me off more than anything else is when you get a guy involved in something and the first question he asks is, 'how much is in my palm?' And he's thinking Black Sabbath, big bucks, gold discs. That's the first thing to turn me off."

"People take it at face value, like you it just grows at the bottom of the garden on a tree, you pick the fruit and eat it and you're there. If it was that easy, we'd all be rock stars. It's a lot of hard work, and everyone now's been working so hard it's great. They're really into it, and you can't ask any more than that. I'm so excited about the reaction to the band. Believe it or not," he chuckles, "I'm getting myself together for once."

Ozzy: "It's in my blood.  
It's like being in  
a circus"



Blizzard of Oz

Ozzy looks a good candidate for one of those Positive Thinking cults. Whenever he talks of the new band he sounds like some lucky sod or a proud father. When ever he talks of Sabbath — which he still does, like an old war wound he has to lick once in a while — he uses words like "boring" and "negative".

"Sabbath," Ozzy thinks for a while, "Is a good memory and a bad memory. One of the good memories is realising what a big influence we were on music at the time. It makes me feel proud. And the first records — you consider Sabbath's first album was *twelve hours* in the making on an 8-track machine. We went in, we played it, went home, got in the van and drove to Switzerland and did a residency in a club in Zurich for 12 weeks 'Paranoid' took a week, 'Master Of Reality' took two weeks, and it went down from there. We started taking forever to do anything, it was crazy."

"I hate studios. I want to go in, do it, get it out. You've got to have a bit of production, but that's for other people to do, I don't want to listen to it again. With Sabbath it was like Bill, Tony and myself all at loggerheads. Nobody liked anything anybody suggested or did, so you're never going to do anything. And Sabbath tours at the end were such bad news," we've quickly jumped to the bad memories, "with everybody giving everybody else such a hard time, me included — I wasn't just the innocent party — and we all knew we had to change but nobody would make the first move."

"The feelings I had on leaving Sabbath are long gone now; I'm so glad I haven't got those guys around. Because I'm free now. It's like being released from prison. It really is a great feeling. I don't care anymore, I've got enough to get by. I got my wine bar going (his wife runs it in his absence) and it's going great."

"I must have a star shining on me or something. Everything's going real well. I just don't have the time for Sabbath any more, because what I've heard — and I'm only going by rumour, so don't take it literal — I've heard they sent Bill Ward insane, which didn't take much prompting I suppose. He lost his mother

and father within 12 months, you know.

"As far as I'm concerned, Sabbath can do whatever they like. I could never go and see that band. I've seen them every night for eleven years! I was going to see them at Hammersmith, but then I thought, if I go and see them it could possibly start the whole thing churning round in my head again, and it's best for me not to have anything to do with them if possible. It's like when you get a divorce, you don't want to keep phoning your old man every week, the best thing is to cut all ties."

"I'm sure we'll probably meet in the end and say 'hey, how's it going, good to see you again, have a drink'. But not now. There's bitterness not only from my side but from their side. It's just one of those things."

Both Ozzy and the Sabs continue to play their Greatest Hits onstage though. "I didn't lose enthusiasm for the Sabs songs so much as I lost enthusiasm for the Sabbath members," says Ozzy. "I could go and sing a Frank Sinatra song — I may not like him but I could sing one of his songs I suppose. If I'm lucky enough to get a song that's equivalent to Black Sabbath's 'Iron Man' or 'Paranoid' or whatever, that people identify *me* with, that's what I'm trying to do. And it's nice on this tour to remind people that I'm not just a newcomer. Sabbath does them? I can't imagine what it would sound like. How can he," Ozzy points to the floor around garden-gnome height to indicate Ronnie Dio, "sing Iron Man?!! I'm going to send him a pair of those big Moon Boots I've still got stashed in my wardrobe!"

Talking about things coming out of the closet, whatever happened to that book Ozzy was working on: the autobiography 'How Black Was My Sabbath?'

"I shelved it for a while. The reason why I was going to do that was the fact that I've got to keep my mind occupied. I did start to write the book, with a guy from the 'Daily Mirror', and the idea's still there."

"What I'm going to do now is wait till this is all finished and I've retired — when I'm about 40 or something — and just do it."

"Now I can't wait to get out and play. It's in my blood. It's like being in a circus. Once the season's over and you wrap your tent up, what do you do — take off your make-up and just look in the mirror?"

"I tried that one time, giving it up. I thought 'it'll never materialise, it'll never happen, I'm over the hill, I don't want to do this anymore' and I started working behind a bar. That lasted four days. I thought no way, this is not for me. I got out my microphone and started again. And it's good. I'm convinced about it, and the interest it still here. And I'm getting to see more of America doing it in this bus. You know I got into a band because I wanted to see a bit of the world."

Most people join the navy.

"I tried to join the army but they wouldn't have me. They said they wanted subjects, not objects! I'm 18 years of age, got no job, no shoes on my feet and the army turns me down," Ozzy grins. "I must have been good!"





# RENT-A-MOUTH

**Sammy Hagar opens his gob (nothing unusual) about Dave Lee Roth, Ronnie Montrose and Ted Nugent. Sylvie Simmons stands back**

**F**IRST THINGS first. When Sammy Hagar completes his new album, he's going straight to Britain to tour. The album's going to be on Geffen Records, not Capital. Sammy, who reckons he had "the worse contract in the world" took the label to court and won. And it's going to be VERY LOUD.

"I want this record to be so loud," Hagar roars. "I want to blow up speakers and stuff. I want to be good to the electronic industry — everyone'll have to buy new equipment after playing my record." He beams, leans forward on the stall, chucks a foam rubber ball in

the direction of the basketball net on the studio wall and misses. Can't win them all. This album though, he reckons, can. There's 14 basic tracks on tape at this moment, to be narrowed down by producer Keith Olson into the "killer rock album" that should just be in the stores in time to take back the records you got from granny for Christmas and swap it for this one.

"I have a song called 'Can't Get Loose,' I have a song called 'Baby's On Fire,' a song called 'There's Only One Way To Rock,' a song called 'Sweet Hitch-hiker' — Coastal Rock as Keith calls it, you know, California. I wrote a song about a girl hitch-hiking because I just happened to see one."

Just saw her?

"Hey, I didn't pick her up! I'm doing one cover tune" — he won't say; it's a surprise — and a really good song I didn't write called 'Surrender,' but we're calling it something else, and a song called 'Hell Before You Die,' which is one of my science-fiction long and involved things. It'll be a real consistent rocking album. Anyone who likes Sammy Hagar right now, there won't be a song on here that they'll say, 'skip over that one'."

And we'll skip back to the studio, where Sammy's holding court, his manager's holding coffee, and Keith Olson is out getting a trendy Chrissie Hynde haircut.

*The last time we spoke, when you'd done 'Danger Zone,' you were raving about having two distinct sides on an album: the arse-kicking side, and the mellow eyelash-fluttering side.*

Not this time. See, whenever I produce my own records, they have a tendency to be a little bit self-indulgent. When somebody else produces me, they have a tendency to say, 'we like you when you're

rocking.' There will be some other kind of stuff on here, but it won't be as versatile, I would say, as any of my other albums. Although there is one ballad on it — but that ballad also kicks ass.

*So was all this ass-kicking inspired by the small-hall tour of California you did?*

Those shows were real special to me — and the audience I think — because I was having fun playing those small places. It was just to say thank you to my home area fans, because they were the first ones who started buying my records, the first ones to go to my concerts in the Bay Area (San Francisco) where I'm from. And I'd played every big hall for the last three years and it's like, 'I've brought the fans to here, now what am I going to do?' So I thought I'd just do a little hometown thing. Also it was at the time of the gas crunch (you could only buy petrol on alternate days, and the lines were endless) so we went to them and played in their little towns.

*The gas crunch must have broken your heart.*

Oh no, my heart never gets broken! I just started running and riding my bicycle on the odd days.

*An HM push-bike rider?*

Yeah, I ride bikes, I run, I exercise, I'm not your typical heavy metal drugged-out object.

*You've still got all your own teeth.*

They're going fast. My hair's good though don't you think? I'm definitely into physical fitness still. I've added swimming to my thing besides working out. I can go on a 50 mile bike ride in an afternoon, though to run 10 miles takes a couple of hours — in the mountains anyway.



# 'I'd like to wrestle Ted Nugent. We should do it in England and we'll have Sugar Ray Leonard open and we'll headline'

## It would take me a couple of weeks.

What if you were confronted with that in real life and for survival you had to get over a hill fast? You might not make it.

**I don't get chased that often. Do you?**  
Only on tour usually.

**And then you don't run very fast.**  
Don't tell my wife!

**You haven't exactly been touring a lot lately; just three or four shows this year. What's going on? Are you spending ages on this album?**

I did some dates to rehearse the band for the studio, because the studio is so sterile. When you get in there there's no feedback, no nothing, so it can be very dull-sounding. And there's been changes. I have a new drummer. Chuck is no longer in the band. And I can honestly say the band's a lot better.

## What happened to Chuck?

He went crazy. Unfortunately it wasn't in a positive sense. If he'd just had this big burst of energy and started playing drums like a maniac or something, I'd have loved that. But instead it was the opposite. He went crazy in his time off and then went onstage and couldn't cut it. I honestly don't know what happened. He lost interest, I think, in rock and roll.

## What about David, his replacement?

He happens to be a real old buddy of mine. He was in my first band in the early days and we went our separate ways. Then right before Montrose we got together again. It's funny, right before, about six months before Chuck left, I invited Dave to my house as an old friend and we jammed around. I have a little studio at my house. And I'm thinking, 'boy this guy's really gotten himself together.' So when this happened with Chuck, I thought about it a few days, I started trying out drummers, and Dave was one of them and definitely the best. Plus it's always great to play with an old buddy. I'm into that. I don't like to have people in a band that I don't like because you've got to be with them so much. After being in Montrose, and me and Ronnie didn't like each other, I decided when I left that band that I would never play with anyone I don't like. I'm going to be in control.

## What's David like?

Real Cute.

## The girls will like him then?

He'll like the girls anyway! But in England there's no girls that come to our concerts. I remember in London — God, I saw three girls in the front, and I was so shocked to see them amongst those madmen. I thought, they must have guts to come up here. No, my drummer could be the one to change all this. He's a handsome fellow, lots of energy.

## Funny, there's always lots of girls at your California concerts.

Here it's different. England is such a radical heavy metal kind of thing. I don't think HM is very feminine music. Most of the lyric is kind of — well if it was about a female, it's kind of chauvinistic, though I'm not into that. I am that way but I don't write my songs that way! It doesn't seem very feminine, and especially the traditional English HM, I don't think it appeals to girls that much. When I talk about a girl in a lyric I try to portray my real feelings and real relationships I have with them, instead of saying C'MON OVER HERE BABY!!!

## It sounds like you're treading very carefully.

The reason I am treading carefully is because I don't really relate to a lot of HM, and I've been called that so much in England. I'm not putting it down by any means because I really like that kind of music, that's

where my base really is. It's just that lyrically a lot of HM stinks, and I always try to write a good-for-real lyric. It's hard to mean something that you've just made up and happens to rhyme, so when I sing a song I try and put something into it. A lot of HM — don't you think it's a little strange that that's where that person's head is at?

## You mean whips and chains?

I'm into whips and chains; don't get me wrong! I've always felt this, I've said it from the beginning even when I was in Montrose. I don't feel artistically really in connection with HM. It's got that energy and that loud CRASH BOOM BANG guitars and all that and it's monster music, but there's another element of my music. That's what makes me special. You talk to Van Halen and they go, 'ooh we're not HM.' You talk to AC/DC and they go, 'ooh we're not HM.' I heard the guys in Black Sabbath say they weren't HM! So maybe I'm full of shit, but lyrically I'm not HM.

## What about your song 'Heavy Metal' on the soundtrack album of the same name, huh?

That goes 'Headbangers in leather, sparks flying in the dead of the night, it all comes together, when they shoot out the light, 50,000 watts of power and it's pulsing overload, the beast is ready to devour all the metal it can hold. It's a one-way ticket to midnight, call it Heavy Metal...' It's really about the whole HM movement, and I think I hit it right on the head, because that's what it appears to be — talking about tearing down barricades and all this stuff. In America it's just music. It's not as segregated as in England.

**You said you don't write songs about battering women. According to David Lee Roth, you just don't write songs about women. Cars, yes. He wanted to know what your old lady must look like if you're always writing love songs to your wheels.**

That just proves that the man hasn't really scoped it out, because there's only been two or three songs about cars out of my six albums. But that's okay; David's problem is really that he lives with a man, see, and he's probably curious about my wife because he'd probably like to have a relationship with me! But I'm not interested in that kind of stuff. I've written plenty of love songs. I write songs about my love all the time. And everybody writes about their old ladies and chicks they meet, but not everybody writes about cars, except the Beach Boys. It's Coastal Rock. I really like cars. I write about things that I like.

## The way you drive, have you still got a licence?

I don't drive that much. As a matter of fact this is the first time in my life I've driven from San Francisco to Los Angeles and haven't gotten a ticket. It's a record! Still I was driving 100 all the way. Hey, one more thing about David Lee Roth. If he wants to fight me he's welcome to that. I love their new album. I hate to give them a compliment and I ain't complimenting David anyway, mainly Eddie. On their last album he really plays.

## Is your son Aaron a Van Halen fan?

No. I don't even want to tell you what Aaron loves. The B52s and Devo! he doesn't even like Kiss anymore — just like the rest of the world!

## Does he like your music?

He does, as a matter of fact. He was listening to my demo tapes of my new album — he was away in New York this year, at school — and he wrote back a letter and he decided my new album is the best I've ever had, and it's going to be a real big smash is what he called it. Let's hope he has some insight.

## What about your band?

That's going so well. But we're buddies, so if we start arguing, we go out and play some football or something.

**That's the trouble with sportsmen — just no fun. You just thrash a ball instead of each other! From what I've heard you've been a real guru lately. I even heard that you and Ronnie Montrose have made up, and are just like this.**

I'm glad you brought this up. No way! We almost became friends again, but he blew it. Honest to God, it was such a short deal. It was about a three-day thing where we were going to be friends again. It was working up to it, like 'okay we're going to be friends next week.'

## You sound like a couple of kids.

Well, I'll tell you a little story. First of all, Ronnie Montrose is going bald. Strike one.

## I think he's quite cute.

Oh no, he's ugly as shit! His ego's so big that it's just inflated all around him and won't let you get a look at him. He was driving up next to me in a car, sitting in it shotgun, not driving it, and he'd got his head shaved off. It's about a quarter of an inch long — because he's trying to see if it will grow back again. And he was so embarrassed that I saw him that he stuck his head up high so that only his eyes were looking out the window, if you can visualise this, because he didn't want me to see the top of his head! I hadn't seen him for probably

a year and he's going, 'hey how's it going' and I'm going 'what?' pended!!! It was a ridiculous thing, very heated. He was infuriated and trying to maintain, and I wasn't maintaining.

## Do you ever?

Yes, in the studio, when I'm trying to make a record

## So why aren't you and Ronnie talking now?

That jerk — I wanted him to write a song with me for this album as we were starting to get buddies again. I happened to call Denny Carmassi — he and I are good friends, he's the drummer in Gamma — and Ronnie was there and said, 'hey let me talk to Sam.' I was cautious but we talked and it seemed to be okay, so I said, 'look I'd like to write a song with you' and he says 'great, okay' and I said 'let's do it just like we did in Montrose. I want to give you some lyrics and you write the music and give it back to me.' I think he realised in the middle of it it was a good idea, and it would be in my favour because it was going to be on my album. And after he gets my lyrics — which are great lyrics — Ronnie says, 'these lyrics aren't good enough. I don't want to write a song with them.' Which pissed me off so bad, because that sonofabitch has never had a good lyric since I left the band! Number two, if he had had any balls at all, he would have said, 'look I'll only do it if we do two and put a song on my album,' which is really where he was coming from. He's such an asshole! He honestly is, and I say it officially again. I want this to be the headline in this article! I think his new hero is Robert Fripp.

## Let's be kind about someone.

I guess we can't talk about Ronnie anymore then!

## What about Nugent?

That's like picking on a cripple! His new band is so bad. Seventeen people and not one of them can play but him. Ted's a tough guy. He's all right.

## Are you talking from fear?

I'd like to wrestle the guy!

## Can I promote it?

Yeah. We should do it in England I guess. We'll have Sugar Ray Leonard open and we'll headline.

## Will you wear a loincloth?

I'll wrestle naked! You know, I always gave Ted the benefit of the doubt because he's in such good shape and isn't so drugged-out he can't walk. He's the only guy I can relate to on a physical basis in rock and roll.

## What about musically — who are you listening to?

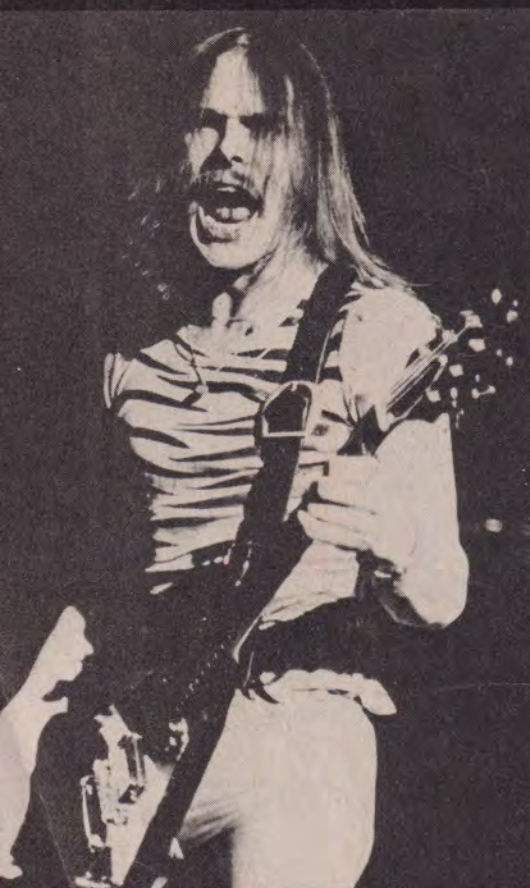
I listen to a lot, but in the last three, four months mainly as a production thing to suss out what producer I wanted to use. A lot of the new albums that have come out are a real let-down. Like the new Tom Petty album. The new Ozzy Osborne — that has a few horrid songs on it, three or four worth listening to. I don't like albums like that.

## Do you keep up with the competition?

Oh yeah. I go out and buy all the albums or get my friends to send them to me in the record biz, trade them in at the second-hand store. I check everything out — you know, to see if there's anything I can steal!







Rudolph Schenker of the Scorpions



Another 'Lonesome Crow' cover



## BE-BOP DELUXE

'Futurama'  
(Harvest SHSP 4045)

NOWADAYS I very much doubt whether the name Bill Nelson is likely to appear in Kerrang! since the man's current work would probably do little to excite hard rock fanatics. However, back in the mid-seventies, Nelson was the mastermind behind the band Be-Bop Deluxe, whose early product is well worth listening to. Their debut 'Axe Victim' was an encouraging effort but far better was its follow-up 'Futurama.' Produced by Roy Thomas Baker it comprised nine songs all written by Bill Nelson.

Be-Bop Deluxe's music wasn't exactly heavy metal but had strong leanings towards the hard rock world primarily because of Nelson's live-wire guitar playing. The songs themselves touched on numerous forms of music but were all held firmly together by the mainman's brilliant vocal, guitar and key-board antics. I suppose one could draw comparisons between Bowie and Queen as far as the material was concerned but at the same time the outfit had their own particular charisma.

The first side was definitely the strongest and featured gems like 'Stage Whispers,' 'Sound Track' and 'Made In Heaven,' the latter being a particular favourite. Bill Nelson often shone as a virtuoso guitarist and his playing was never better than on the delicate 'Sister Seagull.' In the live environment Be-Bop Deluxe were a forceful entity during their career.

Unfortunately though Bill Nelson soon tired of being tagged a "guitar hero" and the band eventually folded. The guitarist subsequently went on to form the abysmal Red Noise and has never since found the form he displayed when Be-Bop were together. This is such a pity because the musician's veritable talents, particularly as a guitarist, have simply gone to waste. In the meantime most of Be-Bop Deluxe's material can be obtained at pretty cheap prices in record shops and should you happen to come across a copy of 'Futurama' my advice is to whip out yer wallet fast — I doubt whether you'd be disappointed.



## THE SCORPIONS

'Lonesome Crow'  
(Available on various import labels)

UNLESS I'M mistaken this LP has only ever surfaced as an import in the UK. No doubt any eagle-eyed record business entrepreneur who managed to secure the rights for its release over here could surely profit from the current successes of both Michael Schenker and the Scorpions. Recorded way back in 1973, 'Lonesome Crow' was the first album to feature the talents of the blond German axeman. At the time he was playing lead guitar for the Scorpions alongside his brother Rudolph. A year later spotted by Phil Mogg and Co. he was lured away to join UFO. The rest, as they say, is history.

I'd like to stress that 'Lonesome Crow' is definitely a record for collectors only and should not be purchased by anyone who imagines that it will be similar to either MSG, UFO or Scorpions' music. Nevertheless it is worth owning if you're interested in obtaining an insight into Schenker's early playing.

On the whole, the material tends towards tedium, sounding rather dated, but there are some inspiring lead breaks — the cut 'Action' immediately springs to mind. But the songs seem to lack much direction and indeed the thirteen and a half minute title track is a prime example. In those days Michael was strumming a Les Paul in preference to a Flying V and it is quite interesting to see on the sleeve of this particular copy that it is brother Rudi who is playing a V. The sheer obesity of the bass guitarist is also eye-stopping! I've actually seen two or three different covers to 'Lonesome Crow', most often the one featuring an outstretched arm from which blood has been drawn by a lurking scorpion.

In these hard times though this is a record to think twice about, but if curiosity gets the better of you, visit your local import stockist. But, I stress again, don't expect to hear anything like Schenker's more recent work. Wonder what the mad axeman himself thinks of the record?

**STEVE GETT**  
**delves into**  
**the loud**  
**library**

# STRIKTLY FOR





**ANGEL**  
**'Helluva Band'**  
**(Casablanca CAL 2004)**

BEHIND THE make-up, the cute hairstyles and whiter than white stage outfits Angel were a band to reckon with in their early days. The crumbs of attention they received in this country were largely focused on their pretty looks and their softer, mellower LP's such as 'Sinful' and 'On Earth'. Unfortunately the first two albums tended to be ignored but were by far their best efforts. Indeed, both 'Angel' and 'Helluva Band' were classic releases in that legendary world of 'pomp rock'.

Though the debut record was superb, especially tracks like 'The Tower' and 'On And On', Angel's second was somewhat more consistent and seemed to view the group playing with far more confidence. Frank Dimino's incredible vocals were the main source of satisfaction, but slick work from guitarist Punky Meadows and keyboard player Greg Guffria made Angel's attack a three pronged affair.

'Helluva Band' contained some classic cuts, the best of which was an epic piece entitled 'The Fortune'. By far the longest track on the record it built steadily from a haunting keyboard intro through to a climatic hard rock finish. The best of the other numbers featured on the LP are 'Feelin Right', 'Mirrors' and 'Pressure Point', the latter being a solid rocker with a riff not dissimilar to Purple's 'Burn'.

Why Angel fell to pieces musically after 'Helluva Band' I'll never know. Perhaps it was the temptation to strike the US airplay market that drove them towards the totally bland, commercial style of rock they adopted. Dimino's vocal work was always nothing less than brilliant and it's a pity that since the demise of the band a fine singer has vanished from the music scene. Come back Frank wherever you are? In the meantime there's a good chance you might find a copy of either of Angel's first albums in the bargain bins and if you should happen to spot them don't hesitate. Each is one helluva experience.



**DERRINGER**  
**'Live'**  
**(Blue Sky SKY 82130)**

RICK DERRINGER'S first taste of success came as a teenager. He sang and played guitar with US outfit the McCoys, who scored a big hit with their single 'Hang On Sloopy'. That was back in the mid-sixties and as time went by Rick changed his surname to Derringer and teamed up with both Edgar and Johnny Winter, before finally embarking on a solo venture a decade later. Thus the band Derringer emerged, largely functioning as a showcase for Rick's vocal and guitar capabilities.

The rest of the band comprised second guitarist Danny Johnson, bassist Kenny Aaronson and drummer Vinny Appice, Carmine's brother who is of course now with Black Sabbath. They recorded a number of studio efforts but were never in better form than on this, their 1977 live album. In fact judging by the power contained on these two sides of vinyl it remains a mystery why Derringer never really took off, even in the States. The record rocks from start to finish and includes some brilliant guitar work from Rick himself.

The material is pretty raunchy, to say the least, and on tracks like 'Teenage Love Affair' and 'Uncomplicated' there are visible hints of Aerosmith; Derringer in fact toured the States with Steven Tyler's gang in '76. One can't say that every track's a winner but the sheer consistency of Rick's playing warrants constant attention. This is particularly outstanding on 'Beyond The Universe' and 'Rock 'n' Roll Hoochie Koo'.

'Beyond The Universe' races along at a terrifying pace before the backing track stops to allow Mr Derringer to embark on a protracted solo spot. 'Hoochie Koo' adheres to a similar format and is equally mind-blowing. No doubt about it, the album's worth buying for these two alone — 15 minutes of pure magic. Sadly Rick Derringer has never since topped this, straying towards a more commercial sound on his recent work. Nevertheless, if Nugent, Marino and other such HM guitar heroes take your fancy then you will enjoy 'Derringer Live'.



**MONTROSE**  
**'Paper Money'**  
**(Warner Bros K56069)**

MONTROSE'S STUNNING debut album is generally regarded as one of the all-time heavy metal classics. Then again that's hardly surprising when one considers the overwhelming power exuded on numbers like 'Bad Motor Scooter', 'Space Station No. 5' and 'Rock Candy'. Every devotee of Kerrang! should own a copy. However, it should not be forgotten that Montrose actually released three other exceptionally strong records, the best of which has to be their second 'Paper Money', the only other one to feature Sammy Hagar before he split to pursue a solo career.

'Montrose' was practically an impossible effort to follow, but none the less the band did deliver a fine LP on their next venture into the studios. Though they were unlikely to match the incredible quality of the songs featured on the debut, Montrose did manage to assemble several classics on 'Paper Money'.

The first side opened with the raunchy 'Underground' and continued with an excellent cover of the Jagger/Richards composition 'Connection'. Sammy Hagar and Ronnie Montrose penned the third tune entitled 'The Dreamer' which was a scorching piece of HM that could easily have merited inclusion on the previous album. The instrumental 'Starliner' brought side one to a close in a rousing manner, but the best was definitely yet to come. In fact 'I Got The Fire', which kicks off the second half, must rank as one of the most explosive hard rock songs ever to surface on vinyl. Penned by Ronnie it drives ahead at a violent speed and includes a masterblast of lead guitar.

'Spaceage Sacrifice' was a brilliantly executed piece of moody metal and again evidenced the guitarist in stunning form. Track three saw Ronnie take over lead vocals temporarily on the mesmerising ballad 'We're Going Home' and then finally Hagar returned to the microphone for the title track which features prominent work from the rhythm section of bassist Alan Fitzgerald and ace drummer Denny Carmassi.

# KONNOISSEURS





S RAPIDES  
CROS

iroen

**Stars And Their Cars**  
**MOTORHEAD**

1463 EZ 69



# **SAMSON (new line-up)**

*left to right: Nicky Moore (lead guitar); Mel Gaynor (drums); Chris Almer (bass); Paul Samson (lead guitar).*





# 25 GILLAN ALBUMS TO BE WON

Just answer the one (yes, just one) question on Ian Gillan and you could win one of Gillan's new albums, 'Double Trouble'. Send your answer on a postcard to Gillan LP, Kerrang! 40 Long Acre, London WC2 to reach us by January 5. First 25 correct answers out of the bag win a copy of Gillan's new Virgin Records album, 'Double Trouble'.

What group was Ian Gillan in before he formed Gillan? (see how easy we make them for you).



## *Wear it loud!* **KERRANG!** T-SHIRT Only £2.95 (incl. p&p)

Black or white American good-quality T-Shirts with KERRANG! emblazoned in red across the front.

An exclusive offer to readers of KERRANG! at a really low price — send off for one now! Complete the order coupon, write a cheque/postal order for £2.95 for each shirt ordered

and send to: **Kerrang T-Shirt Order, PO Box 16, Harlow, Essex CM17 0HE** please allow 28 days delivery in the UK while stocks last.

# KERRANG!

**Order by Credit Card**

Just complete the coupon and write in your account number and specify whether ACCESS or BARCLAYCARD.

### ORDER FORM

Please send me \_\_\_\_\_ Kerrang T-Shirt(s)

Small (32)	<input type="checkbox"/>	Black	<input type="checkbox"/>	White	<input type="checkbox"/>
Med (34-36)	<input type="checkbox"/>	Black	<input type="checkbox"/>	White	<input type="checkbox"/>
Large (38-40)	<input type="checkbox"/>	Black	<input type="checkbox"/>	White	<input type="checkbox"/>
Ex. Large (42)	<input type="checkbox"/>	Black	<input type="checkbox"/>	White	<input type="checkbox"/>

Please tick or write quantity in boxes.

Please print your name and address in CLEAR block capitals — it will be used to label the envelope containing your shirt(s)!

I enclose a cheque or PO to the value of \_\_\_\_\_ payable to 'Spotlight Publications Ltd.'

Or charge my ACCESS/BARCLAYCARD (delete as appropriate)



ACCOUNT NUMBER

Signature \_\_\_\_\_

Name \_\_\_\_\_

Address \_\_\_\_\_

Please repeat for return

Name \_\_\_\_\_

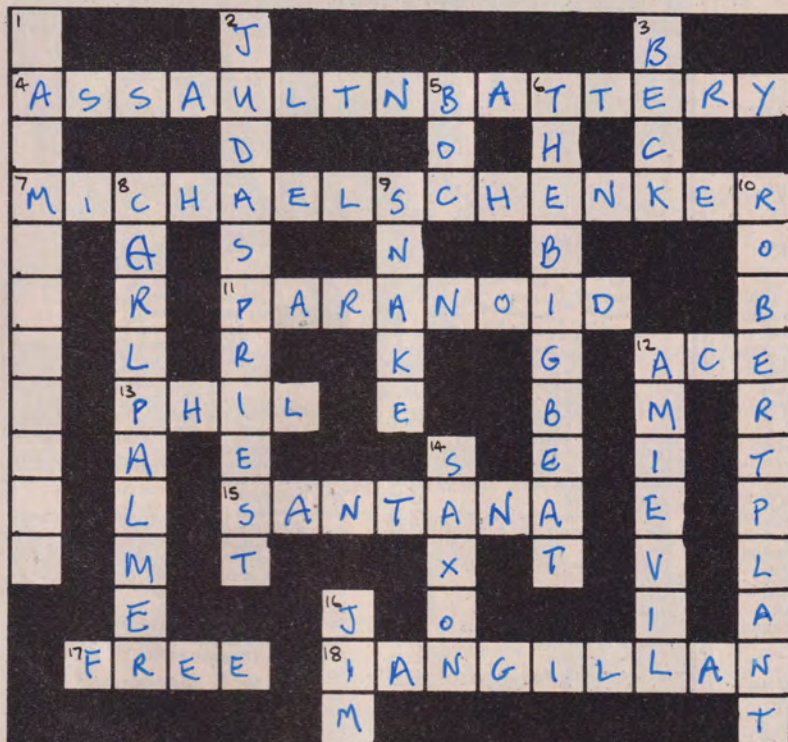
Address \_\_\_\_\_

If undelivered please return to PO Box 16, Harlow, Essex CM17 0HE

## KERRANG!



# KERROSWORD!



## ACROSS

- 4 Famous Aussie pastime, now being taken up by the pommies. (7,1,7)
- 7 Check me rash Neil. (Anag. Two words)
- 11 Delusions of grandeur make living with his woman impossible for Ossie.
- 12 Lemmy's card turns up in Kiss.
- 13 The dark one in Thin Lizzy.
- 15 The Latin American Amigos.
- 17 We cried Tons Of Sobs at their demise.
- 18 Scarey? I should say, he gives me bad dreams. (3,6)

## DOWN

- 1 A place of rest.
- 2 Take on the world, they must be joking. (5,6)
- 3 Wired guitar hero.
- 5 Here's the reaper. Well they did try to warn us. (1,1,1)
- 6 What Billy Squire's dancing to. (3,3,4)
- 8 Ex. Atomic Rooster drummer. (4,6)
- 9 Pink Fairies fav, animal.
- 10 The voice which makes The Song Remain The Same. (6,5)
- 12 Diamond Head ask the strangest questions. (2,1,4)
- 14 Denim N Leather clad group.
- 16 That's just Dandy says Black Oak singer.

**Solution on page 44**

FILMED at the NITE CLUB,  
EDINBURGH

# HOLLOCAUST LIVE ON VIDEO

CONTAINS  
4 NEW  
TRACKS

PLAYING  
TIME  
1hr.20mins.

**£29-95 INC. VAT & P+P.**

TRADE ENQUIRIES WELCOME

MAIL ORDER ONLY TO:

**PHOENIX RECORD & FILMWORKS**  
135 Mayfield Rd. Edinburgh. tel.031 667 1310

ORDERS CAN ONLY BE SUPPLIED IF ACCOMPANIED BY A CHEQUE OR POSTAL ORDER MADE PAYABLE TO PHOENIX RECORD & FILMWORKS FOR £29-95 AND CROSSED.  
YOUR CHEQUE OR P.O. WILL BE CASHED 3 DAYS BEFORE YOUR VIDEOTAPE IS SENT TO YOU.  
ALLOW 3 WEEKS APPROX. FOR DELIVERY.



# PENPALS

17-YEAR-OLD female headbanger into Zep, Rush, Saxon, Motorhead, Chevy, Tigers, etc, would like to meet or write to anyone as loony as I am. I live in Coventry in holidays and Bedford in term-time. — **Corinne Hill, Bedford College Of Higher Education, Polhill Ave, Bedford, MK41 9EA.**

I NEED contacts in the UK to exchange metal news/views with, and also to assist me in getting the metal I can't obtain here, as well as shirts/badges, etc. I'm afraid my end of the deal may be a bit weak as there are not an overwhelming number of metal bands in the South (US) but I'll do what I can. Also young or independent metal bands may be interested in knowing that I do a local radio show ('Massive Metal') totally devoted to metal of the heaviest kind. I will play any good metal I receive (be the first to break in South Carolina!!!) — **Carl B. Singmaster (22), 2217 Greenwyche Ave, Columbia, SC, 29210, USA.**

I AM a 17-year-old hippy girl who would like to get in touch with similar freaks (male and female). Into Gong, Hendrix, Dylan, Floyd, Purple, Led Zeppelin, Steve Hillage and Hawkwind. So get penning. — **Thecla Hemsley, 28A Pyatt's Corner, Keovil, Trowbridge, Wilts, BA14 6LY.**

QUO, RAINBOW, MSG and Saxon fans wants to write and perhaps meet girls 14-26 with same interests. I'm 18 and like going to gigs. — **Martyn Wright, 42 Willow Crescent West, Willowbank, Near Uxbridge, Middlesex, UB9 4AT.**

I WOULD like to write to any female headbanger. Especially if you live near Manchester and go to UMIST. I am 19

and am into AC/DC, Motorhead, Whitesnake, etc. — **Dave Bond, 101 Station Road, Pendlebury, Swinton, Manchester 27, M27 2BS.**

DO YOU like AC/DC, Rose Tattoo, Trust, Clash, and many others? I am 22-year-old French male. If you are female, 18-plus, please write and — perhaps if you can — come to France for a next meet. I live in the south-west, near Biarritz. — **Daniel Capdeville, Castaignos, 40700 Hagetmau, France.**

I'M A 25-year-old headbanger and would like to get in touch with any like-minded females into Sabbath, AC/DC, Gillan, Whitesnake and Rainbow. — **Nigel Gower, 23 Norris Road, Reading, Berks, RG6 1NJ.**

I AM a male headbanger, complete with long hair, denim and leather, and am into Priest, Deep Purple, Whitesnake, Rush and practically every other band you can name. Someone out there, male or female, must like the same combination of bands and want to see David Coverdale made Pope, if so write to me. — **Peter Turvey, 14 Wallcote Avenue, London, NW2 1AU.**

WANTED! HAIRY headbangers, male or female, aged 19+, to exchange long essays on the brilliance of Michael Schenker with hairy plus loony but lonely female rock fan, age 19. Preference given to dudes into Scorpions, Pink Floyd, MSG, Molly Hatchet, Blackfoot, Whitesnake, UFO and Queen. — **Jackie, 19 Uplands Road, Tansley Hill, Dudley, West Midlands, DY2 8BA.**

I AM a 17-year-old female Led Zep fan. Seek male/female penpals 17-plus. — **Tracey Cockbill, 29 Valley Road, Halesowen, West Midlands, B62 9RT.**

## MONSTER

**YES - The Authorised Biography**, by Dan Hedges. Tells the entire twelve-year story with quotes and information from the five current members as well as ex-Yes members. Great pics + 8 pages of colour illustrations. ☐ £6.95 + £1 p&p

## HM A-Z

**HM A-Z**. The definitive Encyclopaedia of Heavy Metal. Full history of bands, discography, photos... ☐ £3.50

**STATUS QUO**. The Authorised Biography is the Band's own story — and the story of all those who have worked with or followed them. Includes Great Pics. + 8 pages of colour ☐ £5.95 + £1 p&p

<p><b>Meet Louie</b> — Jim Steinman (Words &amp; Pictures) £1.95 <input type="checkbox"/></p> <p><b>Motorhead Born to Lose, Live to Win</b> £1.25 <input type="checkbox"/></p> <p><b>Motorhead Ace of Spades</b> £2.95 <input type="checkbox"/></p> <p><b>Motorhead Overkill</b> £3.75 <input type="checkbox"/></p> <p><b>Best of Deep Purple</b> £3.75 <input type="checkbox"/></p> <p><b>Best of Wishbone Ash</b> £6.50 <input type="checkbox"/></p> <p><b>Kiss Alive II</b> £3.50 <input type="checkbox"/></p> <p><b>Status Quo Never Too Late</b> £4.25 <input type="checkbox"/></p> <p><b>Musical of Status Quo</b> £3.95 <input type="checkbox"/></p> <p><b>Rush Hemispheres</b> £4.95 <input type="checkbox"/></p> <p><b>Rush Permanent Waves</b> £2.50 <input type="checkbox"/></p> <p><b>Rush Words and Pictures</b> £4.50 <input type="checkbox"/></p> <p><b>Foreigner Double Vision</b> £2.95 <input type="checkbox"/></p> <p><b>Best of Black Sabbath</b> £6.50 <input type="checkbox"/></p> <p><b>Heavy Metal Guitar Bible</b> £4.50 <input type="checkbox"/></p>	<p><b>Led Zeppelin in the Light (1968-1980)</b> £4.50 <input type="checkbox"/></p> <p><b>Jimi Hendrix Greatest Hits</b> £3.95 <input type="checkbox"/></p> <p><b>Jimi Hendrix Note for Note</b> £2.95 <input type="checkbox"/></p> <p><b>Encyclopaedia Metallica</b> £3.50 <input type="checkbox"/></p> <p><b>Heavy Metal Music</b> £3.25 <input type="checkbox"/></p> <p><b>Gillan Future Shock</b> £2.95 <input type="checkbox"/></p> <p><b>Rainbow Difficult to Cure</b> £4.95 <input type="checkbox"/></p> <p><b>Whitesnake Songbook</b> £7.95 <input type="checkbox"/></p> <p><b>Doors Complete</b> £2.95 <input type="checkbox"/></p> <p><b>AC/DC Back in Black</b> £2.50 <input type="checkbox"/></p> <p><b>Iron Maiden Songbook</b> £2.95 <input type="checkbox"/></p> <p><b>U.F.O. Wild, Willing and Innocent</b> £1.95 <input type="checkbox"/></p> <p><b>Status Quo (Pictures and Discography)</b> £1.95 <input type="checkbox"/></p> <p><b>Motorhead Pics &amp; Biography (NEW)</b> £1.95 <input type="checkbox"/></p> <p><b>Meatloaf Pics &amp; Biography (NEW)</b> £4.50 <input type="checkbox"/></p> <p><b>Best of Kiss</b> £4.50 <input type="checkbox"/></p>
--	---

P&P 60p for one book, 20p each additional book. I enclose my cheque / PO payable to Direct Mail Music, 26 Chalk Farm Road, London NW1. Allow up to 14 days for delivery.

NAME

ADDRESS

BLOCK LETTERS, PLEASE

**DMM**

# ROCK CASSETTES

Too dear to buy?

For only a few pence a day you can listen to any of our thousands of cassettes. We will post them to your own home anywhere in the UK, Irish Republic and most of Europe.

**Post Coupon NOW**  
(No stamp required)

To. S.C.L.L. FREEPOST, Canterbury, Kent CT1 2BR

Rush me your FREE brochure.

Name:

Address:

..... Postcode .....

**Borrow ours!**

We've got lots of pop, also film soundtracks, comedy, drama, language courses, light music, compilations, country music and classical.

**THE STEREO CASSETT LENDING LIBRARY**

## — RUSH —

The Words + Pictures Vol I — £2.00 inc. p + p  
The Words + Pictures Vol II — £2.00 inc. p + p or both for £3.50 inc. p + p

Please send cheque or postal orders to:

**HEATH LEVY MUSIC CO LTD, 184-186 Regent Street, London W1**

NO CALLERS PLEASE

Cheques payable to:

**ANGEL WITCH COVEN**

Cheques payable to:

**TYTAN MERCHANDISING**

**BADGE** 30p + SAE

**PATCH** 50p + SAE

**PHOTOS** £2.80

**T-SHIRT** £3.50

**S. SHIRT** £7.00

Inc. Postage

**BADGE** 40p + SAE

**PATCH** 60p + SAE

**T-SHIRT** £4.00 inc. Postage

**207 STOKE ROAD, SLOUGH, BERKS SL2 5AX**

**207 STOKE ROAD, SLOUGH, BERKS SL2 5AX**



# POSTERS



R010 ANGUS YOUNG:  
23"x33" £1.50



P3318 KILLERS:  
25"x25" £1.55



GA30 THE LAST ARMADA (by R. Matthews): 40"x20" £1.95



F78 WAITING FOR PEACE: 23"x33" 95p



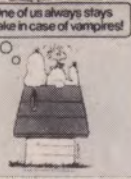
F87 BEACH BEAUTY:  
23"x33" 95p



C1 ALLERGIC TO MORNING: 18"x30" £1.10



C6 LIFE'S TOO SHORT:  
18"x30" £1.10



C10 VAMPIRES: 18"x30" £1.10

"SNOOPY" DESIGNS ABOVE ARE COMPLETE WITH CALENDAR FOR 1982



B139 STATUS QUO:  
33"x23" £1.50



6412 HYDROGEN BOMB:  
38"x26" £1.85



1244 RAINBOW: 39"x29" £1.55



A1015 KIM WILDE: 25"x35" £1.55



P3316 IRON MAIDEN:  
38"x25" £1.55



227 'SOD OFF!':  
20"x15" 70p



R038 THE DOORS:  
33"x23" £1.50



B271 BRUCE SPRINGSTEEN:  
23"x33" £1.50



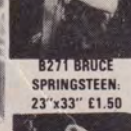
P3286 GENESIS: 38"x25" £1.55



1246 AC/DC: 39"x29" £1.55



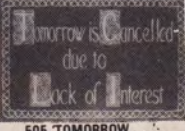
P3317 SAXON: 38"x25" £1.55



P3320 TOYAH:  
25"x38" £1.55



1902 JUPITER: 39"x22" £1.60



505 TOMORROW: 30"x20" 95p



B323 MOTORHEAD:  
33"x23" £1.50

ALSO AVAILABLE - ALL IN FULL COLOUR:

33"x23" £1.50 EACH:  
B164 CARLOS SANTANA  
B168 MICK JAGGER  
B171 JIMMY PAGE  
B217 QUEEN  
B223 ELVIS COSTELLO  
B231 E.L.O.  
B233 DAVID BOWIE  
B243 RUSH  
B247 YES  
B249 PHIL LYNOTT  
B269 SUPERTRAMP  
B296 POLICE  
B298 SEX PISTOLS  
B322 DEF LEPPARD  
B327 IGGY POP  
B329 BOB HALFORD

33"x23" £1.50 EACH:  
R017 JACKSON BROWNE  
R032 ADAM  
R033 IRON MAIDEN  
R035 GARY NUMAN  
R036 TOYAH  
R039 ROLLING STONES  
R040 SAXON  
R041 JIM MORRISON  
R042 THE WHO  
R045 THE SCORPIONS  
R047 PINK FLOYD  
R048 BOB MARLEY  
R050 LED ZEPPELIN  
R052 JIMMY PAGE  
R055 BLACK SABBATH  
R056 BRUCE SPRINGSTEEN

38"x25" £1.55 EACH:  
P2 THE STRANGLERS  
P84 RAINBOW  
P3086 J. PAGE/R. PLANT  
P3184 KATE BUSH  
P3232 MOTORHEAD  
P3254 WHITESNAKE  
P3273 MADNESS  
P3283 DEEP PURPLE  
P3312 XTC  
P3314 SPANDAU BALLET  
P3319 STRAY CATS  
P3321 KIM WILDE  
P3325 DAVID COVERDALE  
P3330 VAN HALEN  
P3332 AC/DC  
P3335 DURAN DURAN

ALL POSTERS ARE IN COLOUR

POSTAGE AND PACKING: One or two posters add 50p. Three or more add 60p.

POSTER CATALOGUE: Send just 50p for our full illustrated catalogue listing HUNDREDS of posters and prints (many illustd. in FULL COLOUR)

"FOTO-ROCK": Real full colour PHOTOGRAPHS (not printed reproductions), size 5x3 1/2 inches approx. Only £4.20 per set of ten (all different), or send just 55p for sample photo of your choice. Choose from: AC/DC, ADAM, BLONDIE, BOWIE, KATE BUSH, SHEENA EASTON, BRYAN FERRY, FLEETWOOD MAC, GENESIS, IAN HUNTER, IRON MAIDEN, JAM, JUDAS PRIEST, KISS, LED ZEPPELIN, MADNESS, MOTORHEAD, NOLAN, GARY NUMAN, HAZEL O'CONNOR, OZZY OSBOURNE, OLIVIA NEWTON-JOHN, PINK FLOYD, POLICE, PRESLEY, QUEEN, RAINBOW, ROLLING STONES, ROXY MUSIC, RUSH, BLACK SABBATH, SAXON, MIKE SCHENKER, SCORPIONS, SEX PISTOLS, SIOUXSIE, SPECIALS, STATUS QUO, ROD STEWART, TOYAH, U.F.O., VAN HALEN, WHITESNAKE, THE WHO.

£4.20 per set of 10, or 55p for sample. (no additional charge for p&p)

CAULDRON PROMOTIONS (DEPT.KO)  
47 LANDSEER ROAD, LONDON N19 4JG.

To: Cauldron Promotions (Dept. KO), 47 Landseer Road, London, N19 4JG.

NAME ..... PLEASE PRINT

ADDRESS .....

Please rush ..... catalogue(s) and/or Poster No(s) .....  
and/or "FOTO-ROCK" ..... I enclose £ ..... (including postage and packing, as priced above)  
(Allow about 10 days for delivery)

# HARLEQUIN

Dept. K,  
68 St. Petersgate,  
Stockport, Cheshire.

## TOPS FOR HM BOOKS!

Postal rates 80p each book, 30p each extra book.

Giant FREE list available - send SAE.

Queen by M. West (112 pages) £3.95  
Queen Tour of Japan (Japanese) £6.95  
Queen Greatest Hits £3.75  
Queen by J. Davies (60 illust.) £4.50  
Queen Tour Programme 1980 £1.95  
Status Quo Biography £5.95  
Status Quo Never Too Late Tour Programme £1.95  
Status Quo - Quillo £3.75  
Led Zeppelin - In Their Own Words by P. Kendall £2.95  
Led Zeppelin - Paperback updated £1.50  
Led Zeppelin - Viva Rock (Japanese) £5.95  
Led Zeppelin - Japanese Photo Book £4.95  
Led Zeppelin - In Thro' The Out Door £7.95  
Led Zeppelin - In The Light £4.50  
Led Zeppelin - Complete £5.95  
Led Zeppelin - 1 & 2 combined £2.95  
Rush - Illust. Biography £2.95  
Rush - Words and Pictures Vol II £2.50  
Rush - Moving Pictures £4.95  
Rush - Hemispheres £3.95  
Rush - Permanent Waves £4.50  
Motorhead - Born To Lose - Live To Win £1.25  
Motorhead - Heavy Metal Marauders £1.95  
Motorhead - Ace of Spades £3.75  
Motorhead - Overkill £2.75  
Rainbow - Difficult To Cure £2.50  
Whitesnake Songbook £4.95  
The HM - A to Z £3.50  
Pink Floyd - Visual Documentary - updated £5.95  
Pink Floyd - Illust. Discography £1.95  
Bruce Springsteen - Born To Run Biog £4.95  
Bruce Springsteen by Gambacinni £2.50  
Bruce Springsteen - The River £5.95  
Rock Family Trees £3.95  
Encyclopedia Metalica - HM Bible £2.95  
Heavy Metal Music £3.50  
Kiss Meets The Phantom (100 pages) £3.95  
Kiss - Paperback 95p  
Kiss - Savvy Kiss Of Death £1.25  
Kiss Collectors Comic (Japanese) £5.95  
Iron Maiden - Killer Tour Programme £1.95  
Iron Maiden Songbook £2.50  
Saxon Winter Tour 80/81 Programme £1.95  
AC/DC - Back in Black £2.95  
Best of Black Sabbath £2.95  
Timeless Flight - Biog of the Byrds £3.95  
Jim Morrison - No One Here Gets Out Alive £3.95  
The Doors - Complete £7.95  
Rolling Stones Complete £8.95  
Life & Times of Capt. Beethart £1.95  
Girlschool - Songbook £2.95  
Rory Gallaher 1980 Official Programme £1.95  
Gillan - Future Shock £2.95  
Yes - Yes Shows Programme £2.50  
Kiss - Rockchart £4.25  
The Dead £5.50  
New York Dolls £1.50  
U.F.O. - Wild, Willing, Innocent £2.95  
Motorhead Magazine 70p  
Van Halen 1 & 2 Combined £6.50  
Van Halen - Women & Children First £5.95  
Pat Benetar Album £5.95  
Elvis Costello - Singing Dictionary £9.95  
Deep Purple - Best of £3.25  
Deep Purple - Burn £4.50  
Genesis (I Know What I Like) £7.95  
Genesis - Then There Were Three £3.95  
Genesis - Illust. Lyrics by Kim Poor £5.50  
Guinness Book of Hit Singles - 3rd Edition £4.99  
Kiss Encyclopedia (280 pics) (Japanese) £6.95  
Rolling Stone - Record Guide £2.25  
Keith Richards - B. Charone £3.50  
Art of Bob Dylan £4.95  
Neil Young Biography £2.95  
Neil Young Complete Vol 1 and 2 each £7.95  
A Generation in Motion (60's culture & music) £3.95  
Who's Who in Rock £3.50  
Face of Rock 'n' Roll - Album Covers £3.75  
Bob Dylan - Rolling Thunder Logbook £1.75  
Lennon - In His Own Words £2.95  
Bowie by Sinclair £1.95  
Bolan by Sinclair £1.9  
Dylan - Illust. Discography £1.90  
Meatloaf by Sandy Robertson £1.95  
Queen's Greatest Pix £3.95  
Queen The Miracle (Lip Import) £6.95  
The Yes Biography £5.95  
The Who Tour '80 U.S.A. £2.95  
The Who by J. Swenson £1.50  
The Doors - Full Circle £2.95  
The Doors - Other Voices £2.95  
Donnington Park '81 Programme £1.65  
Rainbow Tour Programme £1.65  
Hawkewind Programme £1.65  
Saxon Demos & Leather Programme £1.65  
Def Leppard Programme £1.65  
All 5" x 4" Colour Concert Photos.  
£25 - \* Special Offer Photos 50 diff. Led Zeppelin  
£25 - \* Special Offer Photos 50 diff. Kiss  
£25 - \* Special Offer Photos 50 diff. Queen  
£45 - \* Special Offer Photos 100 diff. Kiss  
\* GREAT XMAS GIFT\*

# BLAZE

## SOLID SILVER ROCK PENDANTS

<p>SILVER SNAKE INLAID WITH VITREOUS BLACK &amp; RED ENAMEL £11.00</p>	<p>J.P. LED-ZEP SYMBOL £8.50</p>	<p>DRAMA £10.00</p>
<p>*AVAILABLE MID-NOVEMBER</p> <p>SILVER SYRINX* £9.00</p>	<p>ALL PENDANTS ACTUAL SIZE</p>	<p>SILVER PRISM* £11.00 (FIVE COLOUR DESIGN)</p>
<p>SILVER OYSTER/CULT £9.50</p>	<p>ACE OF SPADES £9.50</p>	

MONEY BACK GUARANTEE IF NOT SATISFIED - ON GOODS RETURNED WITHIN 7 DAYS  
HIGH QUALITY HALL MARKED SILVER PENDANTS WITH 16" - 18" - 20" CHAINS  
VAT & PP INCLUDED IN PRICE  
ALL PAYMENTS TO:  
BLAZE, P.O. BOX 557, ST. ANDREWS, BIRMINGHAM B10 0EB.



# LETTERS

Say it loud to:  
Letters, Kerrang! 40 Longacre, London WC2.

IT IS good to see a colour metal mag about, but it is tiring in every issue to see a letter from a real macho man complaining about his local "wimp", then one from a wimp complaining about the name of the magazine (I don't give a toss about the name — it neither makes me throw up or sends me on a trip) and finally we get one from a "female headbanger" who practically describes her latest orgasm fantasy featuring some vocalist, usually Joe Lyn Turner, Coverdale or Lee Roth.

I'm also tired of reading what kinky things Ozzy has done — so he's strange, ain't we all? Some of the colour pictures are a bit poor — group poses tend to look like poofs or psychotic rapists and solo pics of a bloke by a car or on a bare stage are very boring — let's have more filled with lights and power and explosions and power and dry ice and power (like the one of Foreigner 'cept better) — a visual kick in the nuts!

But my main gripe (no, not grope!) is, after four issues we have had no Queen. I'll grant you you have acknowledged their existence, but that's it.

Queen are a band who have been producing the most ideal heavy rock (a combination of power and harmony) for 10 years. Since the days of defunct Zep and Purple and Snake wasn't even a twinkle in Coverdale's eye (he was still on speaking terms with Blackmore!) and rockers would have asked "Angus who?" or "Motor what?"

Aside from the music, Queen have made the most vital contribution to live metal — remember a time, when the fab foursome were continually being heckled for their stage show by their rock contemporaries for the use of things which have been used so much in metal, namely, lighting effects, dry ice, thunderflashes, etc.

There may be some scumballs, with the IQ of Ant fans who would think and say Queen don't play metal but all I can do is suggest a listening of tracks like 'Father To Son', 'Keep Yourself Alive', 'Great King Rat', 'Doing All Right', 'Son And Daughter', 'Ogre Battle', 'Brighton Rock', 'Now I'm Here', 'Stone Cold Crazy', 'Death On Two Legs', etc. etc.

If that lot don't persuade you you need puttin' in an asylum. — **Rick Scannell, Broadfern Road, Knowle, Solihull, W. Midlands.**

MY BOSS told me to get my hair cut or get lost. Not wanting to lose £63.50 a week I painfully did so. Then he said "I don't want to see you wearing that old coat to work," referring to my leather and Angus Young signed denim. This made me think (not something I've had a lot of practice at) after about 15 seconds hard thinking I come up with the solution I told him to piss off. — **J. O'Connell, Grafton Road, London, England, The World.**

I HAVE an idea which I think you will be interested in and that is for



## BEAUTIFUL PEOPLE

**YOU LOT must be demented. Remember (Kerrang! No.3) we asked you to vote for your Most Beautiful Man/Woman? Well, we ploughed through your postcards and came up with three from each category but, we can tell you, that Motorhead's Lemmy (!?) was only just beaten by Status Quo's Rick Parfitt. Here are your nominations. Male Section: 1 David Coverdale (pictured above); 2 Joe Lyn Turner; 3 Rick Parfitt. Female Section: 1 Kelly Johnson of Girlschool (pictured above); 2 Pat Benatar; 3 Stevie Nicks.**

every back page of your magazine to picture a SEX/FEAR picture. As you are already aware the combination of fear with sex equals ecstasy.

A picture of really faded **BLUE JEANS** is the most sexiest fashion wear especially when the jeans are torn, raggy, tight and really faded.

The best pics are the pics of attractive young males in the stretched jeans position; the ultimate position being the Thin Lizzy 'Live & Dangerous' LP cover position emphasising the thighs (bursting out) / next best position being the squat position (sitting on their haunches).

For the promotion of ecstasy ...  
**Susan.**

**FIRST WOULD** you please assure Jackie Smith, of Great Yarmouth, that it is not too old at 27 to be a headbanger, I am 51 and really freak out, at gigs. I go with a couple of young mates who are only 18, but there is no generation gap between us.

Also, I have never had the Mickey taken from any of the youngsters at gigs, in fact, they encourage you to join in. The teenagers of today into HM are the tops. — **N. J. Foreman, Thornton Place, Horley, Surrey.**

**THANKS FOR** the super freaky Floyd feature (Groove!! Groove!!). But it is about time you praised the

undisputed Masters of the Universe, the ultimate psychedelic head bangers, the greatest cosmic "buskers", the freakiest band ever to set foot on this unworthy planet, yes, non other than ... wait for it ... **HAWKWIND!!!!**

So, come on now, forget the nugget and the bullshit posers (e.g. Saxon, Vardis, Iron Maiden, and other NWOBHM, Triumph, Kiss and all that American SHIT!!!) and let's have a discography, family tree, colour poster, features, interview with Brock & Co, from any of their incarnations. — **Yours freaking out. The groovy cosmic hitchhikers. Masters of the Universe.**

● **Keep reading Kerrang! and hopefully we'll get round to covering all of your favourite bands. Keep the suggestions coming as well.**

### HEAVY METAL

A is for Angus  
B is for Black  
C is for Cult, Blue Oyster at that  
D is for Deep, whose colour will Burn  
E is for Eagles back from a Long Run  
F is for Floyd a group in their time  
G's for Graffiti, the physical kind  
H is for Hawkwind and Silver Machine

## WHERE ARE THEY NOW — No 4

*Sorry we're late but we've had post up to our earholes and it's taken this long to sort the lot out. So, here's the answers to our Glam Rock hero from issue No. 4. The pic from eight years back was none other than Brian Johnson who used to sing upfront with the band Geordie and, of course, he now sings with AC/DC. The three lucky winners can now proudly walk around wearing their very own Kerrang! T-shirts. They are: Joseph Boyle, 51A/S Galloway Street, Glasgow; Richard Adam, 10 Ogre Place, Mastrick, Aberdeen, Scotland and Tony James, 10 Scholars Lane, Stratford on Avon.*



I is for Ian, Gillan you scream  
 J is for Jimmy Page, John Paul Jones  
 and John Bonham  
 K is for Kiss a band I detest  
 L's for Led Zeppelin, this group is the  
 best  
 M is for metal all good and not bad  
 N is for 'Never Say Die by the Sabs  
 O is for Osbourne, Ozzy's the name  
 P is for Philthy of Motorhead fame  
 Q is for Queen perhaps in the past  
 R is for Rush and Rainbow, at last  
 S is for 'Stairway To Heaven', my  
 friend  
 T is for Triumph, when pranged tend  
 to bend  
 U is for United, J.P said they were  
 V's for Van Halen, the hunk with  
 long hair  
 W's for Whitesnake, a band in their  
 place  
 X is the Kiss sign I plant on your face  
 Y is for Yardbirds the start of my  
 dream  
 cos  
 Z is for Zeppelin the top in the cream.  
 — **Liz Frost, Walronds, Tiverton,  
 Devon.**

AFTER READING your letter on  
 Meathead Mayhem Monthly  
 (Kerrang! issue 4) I fail to see how the  
 hell Status Quo can be regarded as  
 "Nauseating".

These are four great lads who,  
 through sheer hard work and  
 determination, have given us all  
 nearly 20 years of fantastic music and  
 yet you describe them as nauseating!

I think you need a bloody good  
 thump on the head (preferably with a  
 tree trunk) to make you see some  
 sense. OK, so Quo ain't as heavy as  
 your Blue Oyster Cult and Sabbath,  
 and yeah, they are both good bands,  
 but the Quo are magic and if you  
 don't think so, keep it to your bloody  
 self. — **Two very annoyed female  
 Quo fans.**

I WOULD partly like to agree with  
 Adrian Lithgow in October's edition  
 of Kerrang! (I say partly because the  
 bit about Duran Duran being good is  
 a bit strong). But he goes on to say  
 that just because we haven't got long  
 greasy hair it doesn't mean that we are  
 stiff little posers.

I (worse luck) am still at school and  
 they won't let me grow my hair long  
 so I try to keep it tidy while it's short.

When I leave school I will grow my  
 hair long and look more like an HM  
 fan but please, please, please don't call  
 me a stiff, little posing shrimp wimp  
 until I've left school. — **Michael  
 McIntyre, Jardine Way,  
 Dunstable, Bedfordshire.**

WHAT THE hell are Vertigo  
 Records playing at? On Black  
 Sabbath's 12" single 'Die  
 Young/Heaven And Hell' they have  
 gone nuts.

'Heaven And Hell', it clearly states,  
 lasts 13 minutes and should be played  
 at 45 rpm. Not only does it not last  
 anywhere near 13 minutes but it  
 makes poor Ronnie James Dio sound  
 like a cat with its rockers caught in a  
 mouse trap.

Play it on 33 1/3 rpm and it's great.  
 So beware Sabbath fans it's not your  
 ears gone wrong or your record player  
 gone barmy, it's Vertigo Records who  
 have got a screw loose. — **B.  
 Noulden, Brunswick Street,  
 Sheffield, S10.**



MANY THANKS for the pic of  
 Angel Witch. During an Angel Witch  
 gig at the local nitespot early on this  
 year, Kev Riddles lost the medallion I  
 am sporting in the picture, and after  
 two "encounters" with the bouncer I  
 managed to get my sticky mitts on it!  
 P.S — Nifty T-Shirt, eh? — **Jon  
 Dugdale, Alexandra Road,  
 Thornton-Cleveleys, Blackpool,  
 Lancs.**

BEWARE!! THE Leppard Strikes!!

And strike they did. If anybody was  
 lucky enough to catch Leppard and  
 Ozzy, they witnessed history in  
 progress.

I went to their sold out gig in  
 Grand Rapids, (USA) and I'm  
 pleased to say I've still got a buzz  
 from their performance. Their high  
 energy ran through the crowd and  
 went back to them to give us more!  
 They've come far since I viewed their  
 concert last year. Between the dual  
 guitar riffs rockin' my socks off, and  
 Joe's vocals bringing me up to my  
 peak, Sav and Rick threw in the rest  
 to make what was a beautiful climax!!  
 One that will long be remembered!

To all the rollers out there who  
 appreciate well performed gigs, with  
 tight music to match, I highly  
 recommend a taste of Def Leppard. —  
**Tony Kehrberg, 3574 Rollridge,  
 Parchment, Michigan, 49004,  
 USA.**

I AM writing to Kerrang! to express  
 my concern at the lack of HM venues  
 in Glasgow. As a dedicated HM  
 fanatic I find it most frustrating that  
 the only times I can hear HM is when  
 there's a gig at the Apollo (and now  
 there's a big threat of it closing  
 down), or on the odd occasion I'm in  
 England.

In a city where Quo, Rainbow,  
 AC/DC to name but a few have cult  
 followings it's incredible that the only  
 kind of music!!!! catered for is disco  
 and new romantic piss. Why are HM  
 fans discriminated like this? English  
 HM fans, especially in London,  
 should be very grateful that there are  
 venues for headbanging, cos up here  
 there's nothing. — **Jim Kane,  
 McNair Street, Shearleson,  
 Glasgow.**

I AM a 15 year old rocker and enjoy  
 reading your glossy mag, but I'm  
 getting pretty pissed off with your  
 never ending use of the word 'Heavy  
 Metal'. I hate the word, it makes me  
 sick! It has a terrible commercial  
 sound to it and is a word only used by  
 posers.

Purple, Sabbath and Zeppelin are  
 great rock groups right, so let's stick

to that. If the word has to be used at  
 all it should be restricted to groups  
 like Iron Maiden and Motorhead.

Anyway, from now on, I have  
 decided to shoot anyone who even  
 mentions that word 'Heavy Metal'  
 VOMIT!!!

So when Geoff Barton doesn't turn  
 up for work next month, you will  
 know why, won't you??? Watch out  
 Geoff!!! — **Nigel Bennett (an angry  
 rocker), Chancel Road,  
 Scunthorpe, St. Humberside.**

ME AND my pals were all sitting  
 bored out of our minds listening to  
 Mr. Mears, our arithmetic teacher  
 (who, by the way, reads Kerrang! and  
 at weekends wears his jeans and

leathers). I reminded my pals about a  
 brilliant competition in Kerrang! so  
 they all started throwing pieces of  
 scrappy paper at me for me to write  
 out their nominations and send them  
 away.

Anyway, enclosed are the  
 nominations from me and my pals,  
 who I am glad to say are all 'buddin'  
 head-bangers' and will listen to any  
 good heavy metal groups including  
 the new ones as they need to get a  
 chance alongside the groups like  
 AC/DC, Motorhead and so on.

PS: I have just been caught finishing  
 this letter and Mr. Mears says that he  
 will let me finish but . . . I have 200  
 lines. — **Kaners Johnston, Cara  
 Place, North Muinton, Perth,  
 Scotland.**

WELL YOU'VE had the Heavy 100 singles and Heavy 100 albums. So  
 how about something different, the heaviest/loudest group. Or the  
 top 100 groups.

Here's my entry for the loudest group:

(1) Motorhead (obviously) — pictured below

(2) Slade

(3) Judas Priest

(4) Black Sabbath

(5) Blue Oyster Cult

(6) Blackfoot

(7) Whitesnake

(8) Status Quo

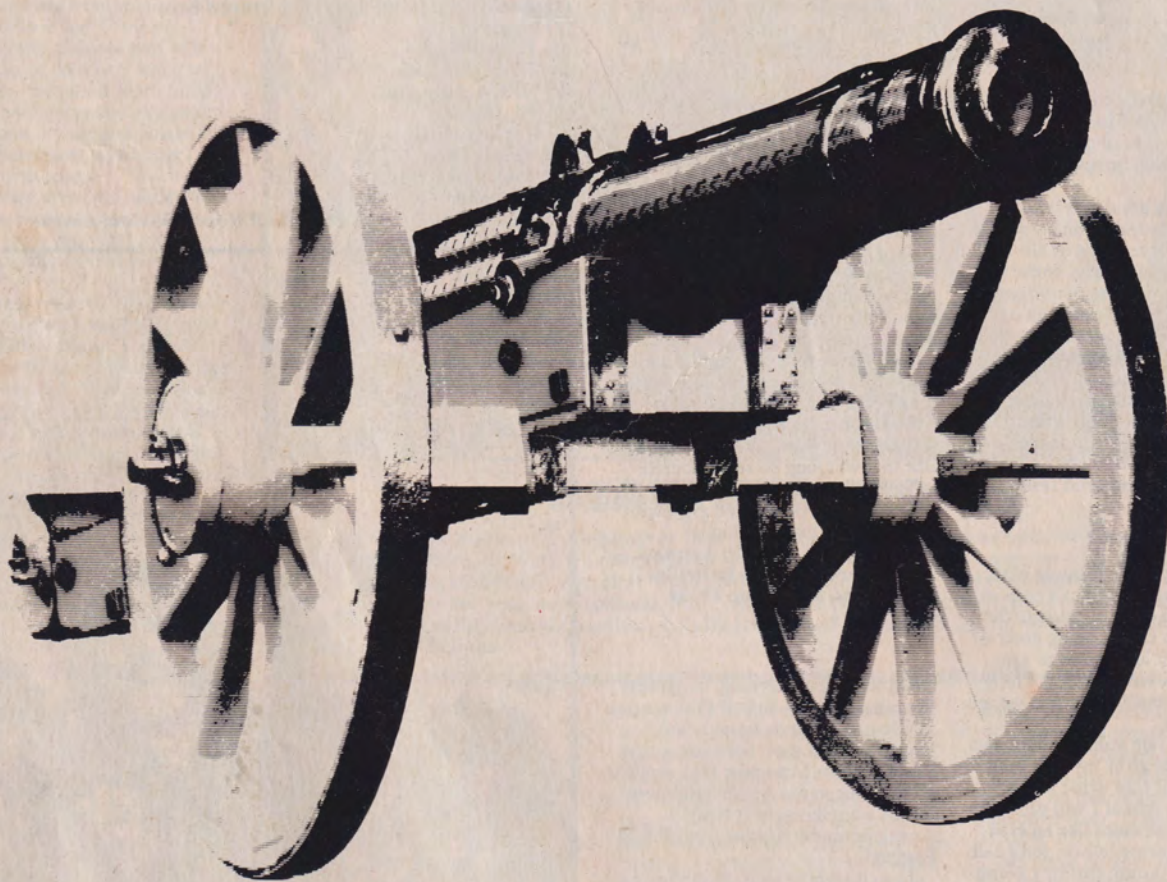
(9) Pink Floyd

(10) Genesis

— **Andrew Batchelor, Tattershall Road, Boston, Lincs.**







FOR THOSE ABOUT TO ROCK  
WE SALUTE YOU



ALSO AVAILABLE ON CASSETTE

Distributed by **wea** Records Ltd.  A Warner Communications Co.